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STUDIES IN ENGLISH
COMPOSITION

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STUDIES

IN

ENGLISH COMPOSITION

WITH LESSONS IN LANGUAGE AND RHETORIC

BY

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AND

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Boston

ALLYN AND BACON

1892

Typography by J. S. Cushing & Co., Boston.

Presswork by Berwick & Smith, Boston.

PREFACE.

THE lessons of this book have been arranged with a view to the wants of those schools which have composition as a weekly exercise in their course of study. Most of the high schools and private preparatory schools of the country have such courses, covering usually from three to four years. Any teacher who has attempted to teach composition in these schools has felt the need of a book containing an orderly succession of topics adapted to the age and development of the pupils, together with such lessons in language and rhetoric as are naturally of daily application in their class exercises.

The book now presented to the public is the outcome of a long experience in teaching composition in the high school of the city of Cleveland, Ohio, and its lessons have borne the test of the class-room, not once only, but scores of times.

It is not necessary, nor will it always be desirable, to require each class to write upon the topics in precisely the order indicated here, but in the course of four years all these lessons will fall into fitting time and place.

Two obstacles lie in the way of successful composition work. The first and greatest is that the pupils are rarely

made to understand how they are to do what is required of them. Subjects are assigned and written exercises are exacted, but how these are to be produced, after what manner and in what style, nobody knows, least of all the youthful writers. As a consequence, reference books are hastily consulted, encyclopædic learning is crudely transferred from the books to the essay, and the completed product is too often absolutely worthless for all the ends for which a composition is written, since it does not teach even orderly and systematic compilation.

The second obstacle is the self-consciousness of the pupil. Originality is a shy flower, and will unfold only in a congenial atmosphere. One may as well grasp a sea-anemone and expect it to show its beauty, as ask a child to write from his own experience when he expects every sentence to be dislocated in order to be improved. The sentences need improvement, no doubt, but that improvement will come under the influence of good models and quiet suggestions. The teacher of composition should never forget that "the life is more than meat and the body than raiment"; that the spirit and thought of any exercise are more than the technical dress, and that if the former are developed, the latter will not be wanting.

Too much attention cannot be given to supplying young writers with good models; for by this means they grasp the idea of what is expected of them, and at the same time have before them an ideal towards which they can work. It is hoped that the method and plan of study in this book have been made so clear that teachers who find the work given not ample enough for their needs can easily

supplement it both in models and lessons, or that pupils will be able to supplement it for themselves, as they are encouraged to do throughout the book.

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HARRIET L. KEELER.

CLEVELAND, OHIO,
January, 1892.

CONTENTS.

STUDIES

IN

ENGLISH COMPOSITION.

CHAPTER I.

NARRATIVE COMPOSITION.

LESSON I.—RECORDS OF OBSERVATION.

EXERCISE I.—MODEL FOR STUDY.

Pupils should read this selection carefully, two or three times.

October 16. Spent the whole afternoon in a ramble to the sea-shore. It was a beautiful, warm, sunny afternoon, one of the pleasantest days of the whole year. People were at work, harvesting, without their coats. Cocks with their flocks of hens were in the grass-fields, hunting grasshoppers, chasing them eagerly with outspread wings, appearing to take much interest in the sport apart from the profit. Other hens were pecking at the ears of Indian corn. Grasshoppers, flies, and flying insects of all sorts are more abundant in these warm autumnal days than I have seen them at any other time. Yellow butterflies flutter about in the sunshine, singly,

by pairs or more, and are wafted on the gentle gales, the crickets begin to sing early in the afternoon, and sometimes a locust may be heard. In some warm spots there was a pleasant buzz of many insects.

This is taken from Hawthorne's *American Note-Books.* Observe the various insects mentioned. Observe the punctuation of the series of adjectives limiting *afternoon.* What is the sport, and what the profit, referred to? The common yellow butterfly of autumn belongs to the Colias family. How do crickets and locusts make their song? To what class of words does *buzz* belong? What other name has Indian corn? What other word might have been used instead of *gales?*

EXERCISE II. — MODEL FOR STUDY.

Pupils should read this selection carefully, two or three times.

There having been a heavy rain yesterday, a nest of chimney swallows was washed down the chimney into the fireplace of one of the front rooms. My attention was called to them by most obstreperous twitterings, and looking behind the fireboard, I discovered three young birds clinging with their feet against the jambs, looking at me open-mouthed and all clamoring together so as quite to fill the room with the short, eager, frightened sounds. The old birds, by certain signs upon the floor of the room, appeared to have fallen victims to the appetite of the cat.

The maid provided a basket with cotton wool, into which the poor little babies were put, and I tried to feed them with soaked bread, of which, however, they did not eat with much relish. I hung the basket out of the window in the sunshine, and upon looking in, an hour after, found that two of the birds had escaped. The other was much injured, and I was not sorry when

it died. They were so well grown that they might, I suppose, have been able to shift for themselves.

This also is from Hawthorne's *American Note-Books.* Observe the punctuation of the series — *short, eager, frightened.* What is the shape of a swallow's tail? What were the signs which showed the fate of the old birds? Is soaked bread good for young birds? Observe in what an easy, simple, yet delightful way, Hawthorne relates the most common, every-day occurrences. The charm lies in the simplicity yet fulness of the narrative. Such a style is within the reach of any one who tries to acquire it.

LIST OF SUBJECTS FOR RECORDS OF OBSERVATION.

The Doings of a Flock of Sparrows.

Note their manner of alighting like a flurry of brown snowflakes. Their quick movements — air of important business — gathering into groups of two or three — sudden flight — quick chirps — frequent quarrels.

The Building of the Nest.

The season — the time of day — the place — kind of birds — situation of nest. Materials used — where found — how utilized. Different calls of the birds to one another — length of time in building.

Ten Minutes at the Window.

You will be astonished to find how many things will take place in even five minutes. You will have all the material you need, if you note every person, animal, and vehicle that passes. Do not merely mention them, but tell something you observe about each. Avoid monotony of statement by using variety of verbs; as, *strolled, walked, lounged, strayed, ran, darted, lingered, dashed, trotted, scampered.*

A Game of Tag.

Watch this or some other children's game, and tell all the incidents of it. The way the different players behave — disposition as exhibited in play — kind of game — how played — how begun — how ended.

Street Musicians.

Almost any large city will give material for this subject, and in great variety. The organ-grinder, man or woman, or both, sometimes accompanied by children, sometimes by a monkey. Bands of players — instruments — harp, castanet, tambourine, violin, accordion.

NOTE. — The subjects given above are only suggestions of the kinds of incidents that might come within the observation of the pupils. In these exercises one should try to keep the spirit of Hawthorne's style, the plain, simple, interesting way of telling little things. Whatever merits a narrative may have, one it should never lack, it should be interesting.

LESSON II. — GENERAL NARRATION.

EXERCISE I. — MODEL FOR STUDY.

Pupils should read carefully, then reproduce from memory, keeping as much as possible the easy, simple, interesting style.

One of the chief pleasures in Deephaven was our housekeeping. Going to market was apt to use up a whole morning. We depended somewhat upon supplies from Boston, but sometimes we used to chase a butcher who took a drive in his old canvas-topped cart when he felt like it, and as for fish, there were always enough to be caught, even if we could not buy any.

One morning Maggie told us that there was nothing in the house for dinner, and taking an early start, we went at once down to the store to ask if the butcher had been seen; but finding that he had gone out deep-sea fishing for two days, we strolled down to the shore to see if we could find some mackerel, but as there was not a fisherman in sight, we concluded that we had better provide for ourselves. So taking our lines, and getting

some clams for bait, we went over to the hull of an old schooner which was going to pieces alongside one of the ruined wharves. We looked down the ruined hatchway into the hold, and could see the flounders and sculpins swimming about lazily.

"There is that same big flounder that we saw yesterday," said I; "I know him because one of his fins is half gone. I don't believe he can get out, for the hole in the side of the schooner isn't very wide, and it is higher up than flounders ever swim. Perhaps he came in when he was young, and was too lazy to go out until he was so large he couldn't. Flounders always look so lazy, and as if they thought a great deal of themselves."
"I hope they will think enough of themselves to keep away from my hook this morning," said Kate, philosophically, "and the sculpin too. I am going to fish for cunners, and keep my line short." And she perched herself on the quarter, baited her hook carefully, and threw it over with a clam-shell to attract attention. I went to the rail at the side, and we were presently much encouraged by pulling up two small cunners, and felt that our prospects for dinner were excellent. But our usual good luck seemed to desert us. The cunners would either eat our bait or keep away altogether. Kate at last said we must starve unless we could catch the big flounder, and asked me to drop my hook down the hatchway; but it seemed almost too bad to destroy his innocent happiness. Just then we heard the noise of oars, and to our delight saw Captain Sands in his dory just beyond the next wharf. "Any luck?" said he; "s'pose you don't care anything about going out this morning."

Selection from *Deephaven*. Sarah Orne Jewett.

LIST OF SUBJECTS FOR NARRATIVE COMPOSITION.

Our Picnic.

Narrate the incidents simply and accurately — amusements — mishaps. Tell about the weather — trees — flowers — birds. Time of luncheon — labor to get it — return.

A Hunt for Wild Flowers.

Tell where you went — kind of flowers sought for — where each kind grew — date of finding them. Describe any unusual ones — name some not yet in blossom — any interesting fact or story about the flowers should be given. Read *The Procession of the Flowers*, in *Out-Door Papers*, by Thomas W. Higginson.

A Visit to the Mill-Pond.

Size — location — depth. Smooth water — why? Character of soil at bottom. Kinds of fish caught in the pond — frogs — tadpoles — water plants — trees about the margin. Little fish in shallow water — why?

A Walk in the Woods.

Note the difference made by the season in the trees and flowers. Birds that were seen — birds' nests — animals — flowers. Coolness and quiet. Use and value of woods — rapid disappearance of our native forests — effect of such disappearance upon our climate. Read *A Forest Hymn*, by William C. Bryant.

How We Went Nutting.

Appearance of trees in autumn. Kind of nuts sought for — how they were gathered — incidents of the undertaking — success — pleasure of it. Other nut-gatherers beside man.

A Fishing Excursion.

To what place — kind of fish caught — size — fishing-tackle used — bait — success or failure. Quote from *The Complete Angler*, by Izaak Walton.

Story of the Bird's Nest in the Apple Tree.

Kind of birds that built it — date of building — time required to complete it — materials — eggs — hatching of eggs — fate of young birds. Read *The Tragedy of the Nests*, by John Burroughs.

How We Camped Out.

Who first suggested — who organized — how many in the party. How much planning was necessary — outfit — what was forgotten. How expectation and realization compared. Who did the cooking. Amusements — mishaps.

Visit to a Dry Goods Store.

Time spent — people seen — articles for sale — clerks — customers — summer goods — winter goods — store windows.

One School Day.

Relate in proper order all the different occupations of the day.

How I Spent Saturday.

Narrate the events of the day, telling the little things. Do not simply say you rose in the morning, ate your breakfast, worked or played, as the case may be; but tell the trifles that made up the day's occupations, and make the narrative as interesting as you can. Take Hawthorne's *Note-Books* as a model.

NOTE. — It is not supposed that the notes under the given subjects are at all exhaustive; they are simply to suggest a few things which may be said. Nor is this intended as a complete list of subjects, — each member of the class can doubtless find some one subject as well adapted to him as any of these, — but these indicate the type. The subjects may be assigned by the teacher, or the pupils may select for themselves. Not less than two original narratives should be written before any other work is undertaken.

SUGGESTIONS TO THE WRITER.

Use no abbreviations in written composition; they are permitted only in bills, legal documents, and statistics. Especially avoid the abbreviation of *and*.

Use *nice* and *about* very little. *Nice* has been used in so many meanings that it now expresses none accurately. Exercise care to make your manuscript look as well as possible; dot your *i*'s, cross your *t*'s, put a period at the end of all declarative sentences; never omit the hyphen when a word is divided at the end of a line, or a caret when you wish to supply a word left out.

If you are a poor speller, begin to train your mind to retain the pictures of words. Keep a dictionary at hand, and consult it.

EXERCISE II. — QUICK WORK IN NARRATION.

Pupils write in class for twenty minutes upon the same subject, then each reads what he has written.

Each pupil takes a different subject and writes for twenty minutes, then each reads what he has written.

LESSON III. — CONDENSATION OF LONG STORIES.

EXERCISE I. — ORAL REPRODUCTION.

The pupils are to relate one or more of the following stories. This exercise, in order to be useful, should be brief, only the main points in the stories being given.

Selections from:

A Wonder-Book	Nathaniel Hawthorne.
A Christmas Carol	Charles Dickens.
The Pilgrim's Progress	John Bunyan.
The Age of Fable	Thomas Bulfinch.
The Sketch Book.	Washington Irving.
Tales from Shakespeare	Charles and Mary Lamb.

SUGGESTIONS TO THE SPEAKER.

Stand erect when speaking, and stand still.

Avoid excessive use of *and*. This is a common fault.

Do not say *ah* after words.

Vary the forms of your sentences. Do not leave a sentence unfinished.

Never use "says he" for "said he," nor "I says, says I" for "I said."

Avoid the use of *why*, *now*, and *well*, as introductory words for your sentences.

The word *very* frequently weakens an adjective instead of strengthening it.

EXERCISE II. — PARAPHRASE OF POEMS.

Pupils should read one of these poems carefully and retell it in their own words.

King Robert of Sicily	Henry W. Longfellow.
The Falcon of Ser Federigo	Henry W. Longfellow.
The Legend Beautiful	Henry W. Longfellow.
The Pied Piper of Hamelin	Robert Browning.
Hervé Riel	Robert Browning.
Enoch Arden	Alfred Tennyson.
Dora	Alfred Tennyson.
The Passing of Arthur	Alfred Tennyson.
Goody Blake and Harry Gill	William Wordsworth.
John Gilpin's Ride	William Cowper.
The Prisoner of Chillon	Lord Byron.
Rosabelle	Sir Walter Scott.
The Rime of the Ancient Mariner . . .	Samuel T. Coleridge.
The Inchcape Rock	Robert Southey.
Horatius	Lord Macaulay.
The Battle of the Lake Regillus	Lord Macaulay.
The High Tide on the Coast of Lincolnshire	Jean Ingelow.
Kallundborg Church	John G. Whittier.
The Garrison of Cape Ann	John G. Whittier.
Rhyme of the Duchess May	Elizabeth B. Browning.
Kit Carson's Ride	Joaquin Miller.
Kentucky Belle	Constance F. Woolson.
Sella	William Cullen Bryant.

SUGGESTIONS TO THE WRITER.

In paraphrasing a poem try to catch the spirit of it, whether it is heroic, tragic, humorous, or pathetic. Be careful to narrate the events in their proper order; and in order that you may do this easily, take mental note of them when reading the poem.

Most of these are dramatic poems and have some point of culminating interest; in your reproduction take care to bring the interest to a climax.

NOTE.—There should be at least one oral and one written exercise in paraphrasing these poems. Among so many it is probable that at least two are within the reach of each pupil.

LESSON IV. — BRIEF REPRODUCTION OF HISTORICAL TALES.

EXERCISE I. — MODEL FOR REPRODUCTION.

Pupils should take notes of the principal points in the narrative, and from these, either tell or rewrite the story in their own words.

THE BOSTON MASSACRE.

It was now the fifth of March, 1770. The sunset music of the British regiments was heard as usual throughout the town. The shrill fife and rattling drum awoke the echoes in King Street, while the last ray of sunshine was lingering on the cupola of the Town House. And now all the sentinels were posted. One of them marched up and down before the Custom House, treading a short path through the snow and longing for the time when he would be dismissed to the warm fireside of the guard-room. Meanwhile, Captain Preston was perhaps sitting before the hearth of the British Coffee House. In the course of the evening there were two or three slight commotions, which seemed to indicate that trouble was at hand. Small parties of young men stood at the corners of the streets or walked along the narrow pavements. Squads of soldiers who were dismissed from duty passed by them shoulder to shoulder, with the regular step which they had learned at drill. Whenever these encounters took place it seemed to be the object of the young men to treat the soldiers with as much incivility as possible.

"Turn out, you lobster-backs!" one would say. "Crowd them off the sidewalks!" another would cry; "a redcoat has no right in Boston streets."

"O you rebel rascals!" perhaps the soldiers would

reply, glaring fiercely at the young men. "Some day we will make our way through Boston streets at the point of the bayonet."

Once or twice such disputes as these brought on a scuffle, which passed off, however, without attracting much notice. About eight o'clock, for some unknown cause, an alarm bell rang loudly and hurriedly. Later in the evening, not far from nine o'clock, several young men passed by the Town House and walked down King Street. The sentinel was still at his post in front of the Custom House, pacing to and fro; while as he turned, a gleam of light from some neighboring window glittered on the barrel of his musket.

Down towards the Custom House came a party of wild young men. When they drew near the sentinel he halted on his post, and cried, "Who goes there?" in the gruff tones of a soldier's challenge.

The young men, being Boston boys, felt as if they had a right to walk their own streets without being accountable to a British soldier. They made some rude answer to the sentinel. There was a dispute, perhaps a scuffle. Other soldiers heard the noise and ran to assist their comrades. At the same time many of the townspeople rushed into King Street and gathered in a crowd around the Custom House.

The wrongs and insults which the people had been suffering for many months now kindled them into a rage. They threw snowballs and lumps of ice at the soldiers. As the tumult grew louder it reached the ear of Captain Preston, the officer of the day. He immediately ordered eight soldiers of the guard to take their muskets and follow him. They marched across the street, forcing their way roughly through the crowd, and pricking the people with their bayonets.

A gentleman (Henry Knox, afterward general of American artillery) caught Captain Preston's arm. "For Heaven's sake, sir," he exclaimed, "take heed what you do or there will be bloodshed."

"Stand aside," answered Captain Preston haughtily; "do not interfere, sir! Leave me to manage the affair."

Arriving at the sentinel's post, Captain Preston drew up his men in a semicircle with their faces to the crowd. When the people saw the officer and beheld the threatening attitude with which the soldiers fronted them, their rage became almost uncontrollable. "Fire! you lobster-backs!" cried some. "You dare not fire, you cowardly redcoats!" cried others.

"Rush upon them!" shouted many voices. "Drive the rascals to their barracks! Down with them! Let them fire if they dare!"

Amid the uproar, the soldiers stood glaring at the people with the fierceness of men whose trade it is to shed blood. The people appeared ready to rush upon the levelled bayonets. Captain Preston waved his sword and uttered a command which could not be distinctly heard amid the uproar of shouts that issued from a hundred throats. But his soldiers thought he had commanded "Fire!" The flash of their muskets lighted the scene. Eleven of the sons of New England lay stretched upon the street, some never to rise again. Blood streamed upon the snow, but that purple stain, though it melted away in the next day's sun, was never forgotten by the people. — *Nathaniel Hawthorne.*

How long before the Revolutionary War did the Boston Massacre take place? Were the soldiers justified in shooting? What famous Boston lawyers defended the soldiers at their trial? What is an officer of the day? Why were the soldiers called lobster-

backs? The name of King Street has been changed to State Street — for what reason? Why does Hawthorne use *perhaps* so frequently in this selection? Is the word *squad* applied to any persons other than soldiers? To what class of words do *shrill* and *rattling* belong? Why is the sentence beginning, "Henry Knox" put into parentheses? What is the effect of direct discourse in narrative composition?

SUGGESTIONS TO THE WRITER.

Be careful to use quotation marks when needed.

Remember to place a comma before and after any words that interrupt a quotation.

Always write small numbers in words.

The only common exceptions to this rule are: the number of the day of the month and the time of the day. Many, however, prefer to write, "the tenth of June," rather than, "the 10th of June"; and "seven o'clock," rather than, "7 o'clock." Usage allows either form, with preference for the word.

LIST OF BOOKS SUITABLE FOR SIMILAR EXERCISES.

Grandfather's Chair	Nathaniel Hawthorne.
Historic Boys	Elbridge S. Brooks.
Chivalric Days	Elbridge S. Brooks.
The Age of Chivalry	Thomas Bulfinch.
The Story of the Normans	Sarah Orne Jewett.
The Boys of '76	Charles C. Coffin.

CHAPTER II.

THE USE OF WORDS.

LESSON V. — CHANGES IN WORDS.

Obsolete Words.

No one can be a good speaker or writer who has not the ability to use the right word in the right place. Hence it is of the utmost importance that the words we employ should be those in general use, that they should be used by the best speakers and writers of the language, and also that each word should be used in its correct and accepted meaning.

A living language is always changing, and words are continually falling out of use. Some words in the following extracts, many of them found in the writings of Shakespeare and Milton, and others in the Bible, are now no longer in ordinary use. All such words we call obsolete. They have, however, become obsolete so recently that their meaning is usually known to us.

EXERCISE I. — SELECT THE OBSOLETE WORDS AND GIVE THEIR MEANING.

Storied windows richly dight,
Casting a dim religious light. — *Milton.*

And naebody kens that he lies there,
But his hawk and his hound and his lady fair.
The Twa Corbies.

But come, thou Goddess fair and free,
In Heaven yclept Euphrosyne. — *Milton.*

They wist not what to say; for they were sore afraid. — *Bible.*

If the scorn of your bright eyne
Have power to raise such love in mine. — *Shakespeare.*

St. Francis and St. Benedict,
Bless this house from wicked wight;
From the nightmare and the goblin,
That is hight good fellow Robin. — *Cartwright.*

In vain, the hinds the threshing floor prepare,
And exercise their flails in empty air. — *Dryden.*

It was not framed for village churls,
But for high dames and mighty earls. — *Scott.*

Surely thou also art one of them, for thy speech bewrayeth thee. — *Bible.*

Monday, the 25th day, we went on shore to fell timber, some to rive and some to carry. — *Chronicles of the Pilgrims.*

Words whose Meaning has Changed.

Not only do words become obsolete, but it frequently happens that words change in meaning; that is, they lose their old meanings and gain new ones. Sometimes they gain a new meaning and still retain their old one. This process is continually going on in every living language. Many words used by Shakespeare and Milton had a very different meaning from the one they now have.

Examples of Words Changed in Meaning.

Admire was originally used in its Latin sense, to wonder at.

Ex. You have displaced the mirth, broke the good meeting with most admired disorder. — *Macbeth.*

Brave meant showy, splendid.

Ex. In brave attire.

By and by formerly meant at once, straightway, immediately; now it means some time in the future.

Ex. When persecution ariseth because of the word, by and by he is offended. — *Bible.*

Censure once meant merely to form an opinion, to estimate, to judge; now it means to judge unfavorably, to blame.

Ex. Give every man thine ear, but few thy voice;
Take each man's censure, but reserve thy judgment. — *Hamlet.*

Character, as a verb, formerly meant to write, to engrave.

Ex. And these few precepts in thy memory
See thou character. — *Hamlet.*

Imp has fallen low in meaning. It meant at first a scion, a shoot, a child; now it means a young and inferior devil, a malignant spirit.

Ex. When the cliff was made, they held it open with a wedge of wood, until such time as the imp or graff were set handsomely within. — *Pliny,* Holland's translation.

Ex. Let us pray for the king's most excellent majesty, and for his beloved son Edward, our prince, that most angelic imp.
Pathway of Prayer.

Knave at first meant simply a boy. Now it means scoundrel, rascal.

Ex. Gentle knave, good night. — *Julius Cæsar.*

Painful was used in the sense of pains-taking.

Ex. I think we have some as painful magistrates as ever were in England. — *Latimer.*

Resent originally meant to have a clear conception of a thing; later it was used to express a grateful feeling for favors done. Both of these are obsolete, and the word as now employed denotes anger because of an injury, real or supposed.

Villain now means one who is unworthy, vile; but it once meant simply an ignoble, base-born person.

Ex. Pour the blood of a villain in one basin, and the blood of a gentleman in another, what difference shall here be proved?
Bacon.

Words whose Meaning is now Changing.

Boom is now frequently used in the sense either of a successful effort or an effort that hopes for success. The use of the word probably grows out of its meaning to make a noise, to move rapidly. It is found chiefly in the newspapers, and refers to political and business enterprises.

Interview. The word *interview* has recently taken a special meaning in addition to its general one, and denotes a conversation which is designed for publication. Since we have the thing, we probably cannot avoid the word.

Scheme has until recently meant simply a plan, not necessarily either good or bad. It is now frequently used in an offensive sense, which sense seems likely to become the prevailing one.

Philistine. The word *Philistine*, the name of the ancient inhabitants of the country surrounding Canaan, was caught up by the students of the German universities and applied first to the townsmen, then to people who did not have a university education, and finally it came to mean a matter-of-fact, common-place person, a prosaic, practical man or woman.

Ex. Doors that open, windows that shut, locks that turn, razors that shave, coats that wear, watches that go, and a thousand more such good things, are the inventions of the Philistines.
Matthew Arnold.

New Words.

The advance of science, new discoveries, new conditions of life, cause the formation of new words. Some of these, especially the scientific terms, are accepted at once; many have only a brief life in newspapers and conversation and then drop out of use; others remain on sufferance for a time and finally become established in the language.

Examples of Accepted Words.

phonograph	**telegram**	**gerrymander**
telephone	**boycott**	**volapük**

Examples of Words not Accepted.

enthuse	**skedaddle**	**burglarized**
saleslady	**suicided**	**resurrected**

EXERCISE I. — DETERMINE THE STANDING OF THE FOLLOWING WORDS.

Consult a dictionary.

agnostic	dead-head	gent	nobby
blizzard	dead-beat	hoodlum	paragrapher
bulldoze	derail	illy	seatage
buncombe	doctress	incog	swagger
cablegram	dude	leaderette	swell (fine)
canard	eventuate	motor	tramp (a person)
colorist	firstly	mugwump	waitress

LESSON VI. — SUGGESTIONS UPON THE USE OF WORDS.

The general principle in selecting words is to avoid those which are changed from their proper and accepted meaning. The following is a partial list of such words.

allow	*should*	*not*	*be*	*used*	*for* assert.
awfully	"	"	"	"	" very.
bagged	"	"	"	"	" captured.
expect	"	"	"	"	" suppose.
gentlemen	"	"	"	"	" men.
gents	"	"	"	"	" gentlemen.
ladies	"	"	"	"	" women.
mighty	"	"	"	"	" very.
onto	"	"	"	"	" upon
posted	"	"	"	"	" informed.
realized	"	"	"	"	" obtained.
repudiate	"	"	"	"	" reject.

smart	*should*	*not*	*be*	*used*	*for*	intelligent.	
splendid	"	"	"	"	"	excellent.	
transpire	"	"	"	"	"	occur.	
balance	"	"	"	"	"	remainder,	(except on accounts.)
parties	"	"	"	"	"	persons,	(except as a law term.)
reliable	"	"	"	"	"	trustworthy,	in spite of all opposition *reliable* seems to be supplanting *trustworthy*.
female	"	"	"	"	"	woman,	*female* referring to human beings should never be used except in contradistinction to *male*, used or implied.

Avoid Provincialisms, or local forms of expression.

Ex. right smart — I reckon — leave him go — get to go — do like I do *for* do as I do. I guess *for* I think.

Avoid Foreign Words when English will do as well.

Some foreign words have been received into our language. Ex. *ennui, nom de plume, incognito, bête noire.* They are usually written in italics.

Use the idiomatic expressions of the language.

Do not avoid strong idiomatic expressions which have been used since Chaucer's day simply because they are difficult to parse. Ex. had rather, — had as lief.

Use short common words rather than long ones if they express the meaning as well.

LESSON VII. — SYNONYMS.

The English language, made up as it is from both Saxon and Latin, abounds in words that express nearly the same meaning. Such words are called synonyms. Because of these synonyms great exactness of expres-

sion is possible, and much care and thought are necessary to select the right word to convey just the meaning that is intended.

Kill — Murder.

He killed the man, but there is no evidence that he murdered him.

John murdered his dog.

Five men were killed by the accident.

The gardener killed the tree.

The little boy kills flies.

He murdered his companion.

Are the words *kill* and *murder* correctly used in all these sentences? Is it correct to say that a dog is murdered? Can a man be killed, and not murdered? Murdered and not killed? Can a boy murder flies? Write a sentence using the words *kill* and *murder*, showing the difference between them. Define *kill;* define *murder.*

Number — Quantity.

A number of persons were in the room.

The quantity of wheat in Chicago is great.

Is it correct to say a quantity of persons? What does *number* refer to? What does *quantity* refer to? Write a sentence that will show the difference between them.

Character — Reputation.

"Reputation is what men and women think of you, but character is what God and the angels know of you."

Are they always the same?

In — Into.

Does one put his hand in or into his pocket? Do we go in or into a room? After we are in, do we walk about into or in it? Tell the difference between the words.

Find — Discover.

Columbus discovered America and found Indians inhabiting it.

Could any one discover America now? Write a sentence showing the difference between these words.

Lease — Hire.

Mr. Jones leased a farm for two years and hired a farmer to work it.

Write a list of things that are hired, and another of things that are leased. What is the distinction between the words?

EXERCISE I. — POINT OUT THE DIFFERENCE BETWEEN THE FOLLOWING SYNONYMS.

come — go	alarm — terror
high — tall	shade — shadow
shall — will	lie — untruth
idle — lazy	hope — expect
less — fewer	thief — robber
serf — slave	escape — elude
bold — brave	excite — incite
sea — ocean	moment — minute
learn — teach	among — between
pair — couple	farther — further
safe — secure	healthy — wholesome
apt — liable	persuade — convince
much — many	dissemble — conceal

For additional studies of this kind consult any book of synonyms.

EXERCISE II. — WRITE SEVERAL WORDS RELATED IN MEANING TO THE FOLLOWING.

beautiful	beg	like	idle
company	bold	large	steal
cruel	help	good	story

Roget's *Thesaurus* gives large lists of words of similar meaning.

LESSON VIII. — STUDY OF WORDS FREQUENTLY MISPRONOUNCED.

Consult the latest dictionaries as authority.

accessory
acclimate
acumen
adult
advertisement
again
aggrandize
allopathy
ally
almond
alpine
alternate
amateur
amenable
antipodes
apostle
apricot
arbutus
aroma
aspirant
assignee
bade
because
bellows
beneath
boatswain
biography
bitumen
bravado
brevet
brigand
branch
bronchitis
calends
canine
can't
capillary
catch
caught
cement (noun)
cemetery
clematis
coadjutor
condolence
commandant
comparable
comrade
corps
costume
Danish
daughter
daunt
desultory
diphtheria
disaster
dislike
docile
drama
drought
duke
dynasty
eleven
empyrean
engine
envelope
enervate
equipage
erudite
exhaust
exist
extant
extempore
extraordinary
falchion
falcon
figure
financier
finale
forge
garrulous
gaunt
genuine
gibbet
gondola
gooseberry
gratis
grievous
grimace
grimy
guests
half
hearth
heinous
hegira
homœopathy
hundred
hurrah
hyperbole
impious
incomparable
industry
inquiry
jugular
lamentable
launch
laundry
lava
learned (adj.)
legend
legislature
leisure
lettuce
lever
literature
lyceum
maintain
mausoleum
massacre
memoir
mischievous
museum
national
nape
nomad
often
opponent
pageant
patriot
patron
petal
plebeian
posthumous
precedence
quay
radish
repartee
revolt
romance
sacrifice
sagacious
satire
sepal
sergeant
somber
squalor
subtile
sumac
thither
tripod
vagaries
vicar
virile
visor
water
wrath
weapon

CHAPTER III.

DESCRIPTIVE COMPOSITION.

LESSON IX. — DESCRIPTIONS OF OBJECTS.

EXERCISE I. — MODEL FOR STUDY.

THE OLD CLOCK.

As I look up the stairway, my glance rests upon the old clock, whose white face seems to look down with a solemn stare, as if it felt itself impelled to keep an eye upon me. It is of the "ancient timepiece" order, made of mahogany almost black with age. It is fully eight feet high, and in form is a pillar with base and capital and tall shaft.

It is rather a plain specimen of its kind, the base and capital resembling square boxes. The shaft, straight and slender, has a glass door, through which I catch the glimmer of the pendulum as it swings to and fro in stately march. The door is hung on huge brass hinges, and is further ornamented with a brass scroll-work key-hole. The capital, surmounted by a simply carved gable-pointed roof, bears the face. The figures on the face are black, and the hands, which I suspect to be of modern make, are of bluish steel.

In the four corners, cut off by the line which encircles the numbers, are painted stiff, quaint, old-fashioned

roses in pink and blue, with marvellously green leaves all quite undimmed by age.

From what is "ancient timepiece" quoted? Why is the phrase "straight and slender" separated from the context by commas? Why is the phrase beginning with "surmounted" also so separated? Explain the commas after "stiff" and "quaint."

NOTE. — Observe that the main features are first given, so as to call up to the mind a more or less correct image of the clock as a whole; then the details are given, as to form, dimensions, and ornamentation.

LIST OF OBJECTS TO BE DESCRIBED.

An Office Desk.
A Modern Bookcase.
A Library Table.
A Cabinet.
A Dressing-Case.
A Bank Safe.

SUGGESTIONS TO THE WRITER.

Avoid the excessive use of "there is" and "there are." Use different kinds of connectives, — conjunctions, relatives, and conjunctive adverbs, — so that your sentences will not all sound alike.

Do not begin several consecutive sentences in the same way. Description is apt to be monotonous. Use every means in your power to avoid that fault.

LESSON X. — GENERAL DESCRIPTIONS.

EXERCISE I. — MODEL FOR REPRODUCTION.

This should be reproduced from memory, each writer using as many of the adjectives as possible.

Old Baltus Van Tassel was a perfect specimen of a thriving, contented, liberal-hearted farmer. His homestead was situated on the banks of the Hudson, in one of those green-sheltered fertile nooks in which the Dutch farmers are so fond of nestling. A great elm tree spread its broad branches over it, at the foot of

which bubbled up a spring of the softest and sweetest water in a little well, formed of a barrel, and then stole sparkling away through the grass to a neighboring brook that bubbled along among alders and dwarf willows.

Hard by the farm-house was a vast barn that might have served for a church, every window and crevice of which seemed bursting forth with the treasures of the farm; swallows skimmed twittering about the eaves, and rows of pigeons, some with one eye turned up as if watching the weather, some with their heads under their wings or buried in their bosoms, and others swelling and cooing, were enjoying the sunshine on the roof.

A stately squadron of snowy geese were riding in an adjoining pond convoying whole flocks of ducks; regiments of turkeys were gobbling through the farm-yards, and guinea-fowls fretting about it, with their peevish discontented cry. Before the barn-door strutted the gallant cock, a warrior and a gentleman, clapping his fine wings and crowing in the pride and gladness of his heart; sometimes tearing up the earth with his feet and then generously calling his ever-hungry family of wives and children to enjoy the rich morsels which he had discovered. — *Washington Irving.*

EXERCISE II. — QUICK WORK IN GENERAL DESCRIPTION.

Members of the class may recall some familiar place, no matter where situated. Each pupil should bring a picture of it before the mind, and then write his own description, making it minute as possible.

The guiding principle in descriptive writing is to imagine we see before us the object or scene to be described.

LIST OF SUBJECTS FOR GENERAL DESCRIPTIONS.

The Playground.

Position — size — kind of fence — trees — shrubs — flower-beds — adapted to what games?

The Skating-Rink.

Different sports of winter — skating most delightful when learned — why skating-rinks were made — describe one that you have visited.

A Sugar Camp.

Kind of maple tree which gives most sap — when is the sugar season? — what is good sugar weather? — how is sap obtained? — how gathered? — how is sugar made? — what stops the flow of sap? — how many pounds of sugar are produced by a single tree?

The Woods in Autumn.

Autumn tints of leaves of different trees: maples — elms — beeches — oaks — chestnuts. General effect of autumnal forest. Why are trees of America more brilliant in autumn than those of Europe? — month of finest color — fall of the leaves.

"Here and there in the midst of the dark green foliage, leaves shone so vividly yellow that it seemed as if upon them some fascinated sunbeam had expended all its color. Away off in a dusky recess flared the crimson sumac. And the distant blue mountain, the azure sky, the wooded valley, and every change of purple haze that possessed the air, — added an ideal embellishment to the scene." — *Charles Egbert Craddock.*

"Falling leaves, when there is little or no wind to influence their course, have their stems vertical and foremost, and spin round and round like so many teetotems twirled in some game of invisible sprites. It is singular how soon the falling leaf changes its color; scarlet becoming madder, yellow a dull umber." — *Edith Thomas.*

Read *Autumnal Tints*, by Henry D. Thoreau.

A Farm.

If you live on a farm, describe it. Location — number of acres — variety of soil — adaptability to various crops. Independence

and dignity of farmer's life. Animals raised on a farm: horses — cows — sheep — fowls. Care that these animals need to keep them in health.

"All hens are worth studying for the piquancy and rich variety of their manners, but by no possibility can there have been other fowls of such odd appearance as these. Chanticleer himself, though stalking on two stilt-like legs, was hardly larger than a chicken; his two wives were about the size of quails; and as for the one chicken, it looked small enough to be still in the egg, and at the same time sufficiently old, withered, wizened, and experienced to have been the founder of the ancient race." — *Nathaniel Hawthorne.*

Read *My Farm at Edgewood*, by Donald G. Mitchell.

The Museum.

Describe the objects of interest found in some museum that you have visited.

The Public Park.

Name — location — drives — walks — trees — flowers — decorations of various kinds — summer houses — statues. Value of parks to cities.

"A man's name attached to a park is the most enduring of monuments, for it partakes of the earth itself."

A Cotton Mill.

Follow a bale of cotton through the various processes, describing each as well as possible, until it appears as cotton cloth.

A Paper Mill.

Describe the processes of paper-making.

A Lake.

Name — size — location — outlet — inlet — character of water — depth of water — character of shore — fish found in it.

The Seashore.

Describe some particular coast that you have visited: beach — rocks — tide — fish caught — shells and seaweed found — color of water.

"The beauty of water is ever changing. It borrows from earth and air and heaven. The clouds lend it the various dyes of their wardrobe and throw down upon it the broad masses of their shadows as they go sailing and sweeping by. The sunbeams return from it in showers of diamonds and glances of fire; the moonbeams find in it a pathway of silver through the livelong night. It harmonizes both with the night and with the day. It cheerfully reflects the light and unites solemnly with the darkness."

NOTE. — Each pupil should select those subjects with which he is perfectly familiar. There should be little or no reference to books. Every town or city will have local places of resort, or places of historical interest which may be used as subjects. In a manufacturing district there will be a great variety of manufacturing establishments which may be described. Pupils should be encouraged to visit them for that purpose.

SUGGESTIONS TO THE WRITER.

Do not place a word between a verb in the infinitive mode and its sign. Ex. "To represent faithfully," instead of "To faithfully represent."

Use *so* instead of *as* after a negative. Ex. "Nothing is impossible to a nation so strong as ours," instead of "Nothing is impossible to a nation as strong as ours."

Do not use pronouns of different numbers or genders when all refer to the same antecedent.

Do not use a plural pronoun referring to such words as *each* and *every*.

LESSON XI. — DESCRIPTIONS OF PERSONS.

EXERCISE I. — MODEL FOR STUDY.

GEORGE WASHINGTON.

When Washington was elected general of the army he was forty-three years of age. In stature he a little exceeded six feet; his limbs were sinewy and well proportioned; his chest broad, his figure stately, blending

dignity of presence with ease of manner. His robust constitution had been tried and invigorated by his early life in the wilderness, his habit of occupation out of doors, and his rigid temperance; so that few equalled him in strength of arm or power of endurance. His complexion was florid, his hair dark brown, his head in its shape perfectly round. His broad nostrils seemed formed to give expression and escape to scornful anger. His dark blue eyes, which were deeply set, had an expression of resignation and an earnestness that was almost sad.— *George Bancroft.*

Observe that in the above personal description, not merely height, form, features, and complexion are given, but also certain characteristics of manner and expression, and even some circumstances of his life and surroundings. These are necessary to make an individual description. One that takes note of physical features only might apply equally well to any of a number of people.

EXERCISE II. — PERSONAL DESCRIPTIONS.

Pupils may describe in class some person or persons well known to all present without mentioning names or circumstances which would reveal the identity. The test of excellence will be the readiness with which the hearers can recognize the portraiture.

Write a purely physical description, and see to how many persons it might apply.

Write a list of adjectives describing eyes. Do not forget that size and color will not individualize eyes. Let the list include words or phrases which shall describe their setting, use, expression, and kind, with regard to character revealed. Observing the same precautions, write a list of adjectives descriptive of the other features of the face.

Each pupil may bring to class some aptly worded quotation, descriptive of the features. Ex. "Blue were her eyes as the fairy flax."

EXERCISE III. — LIST OF HISTORICAL PERSONS TO BE DESCRIBED.

George III.	Queen Elizabeth
Kaiser William I.	Prince Bismarck
Abraham Lincoln	Benjamin Franklin
Daniel Webster	Julius Cæsar

EXERCISE IV. — LIST OF FICTITIOUS PERSONS TO BE DESCRIBED.

Marmion	Sir Launfal
Scrooge	King Arthur
Hamlet	Christian
Ivanhoe	Lady Macbeth
Ophelia	Rip Van Winkle

LESSON XII. — DESCRIPTIONS OF THE WAY IN WHICH ARTICLES ARE MADE.

EXERCISE I. — MODEL FOR STUDY.

Pupils should read this description carefully and then try to describe the manner of making some other article.

HOW TO MAKE AN APRON.

Then there are the delicate cheese-cloth aprons, nice enough for anybody, though they need not cost over five cents without trimming. Three-fourths of a yard will make one long enough and allow for a three-inch hem. It should be hemmed the same width up the sides, — no goring, — and gathered into a belt. Before making it up, draw the threads just above the hem for three-quarters of an inch; then leave an equal space and draw as many more, and so on until you have four

of these spaces; then through the middle of these run a needleful of embroidery silk, taking up several of the warp threads as you go, and turn them the other way, making an openwork pattern; or run a narrow ribbon of some gay color through them. The bottom hem comes up to meet this work and helps complete a rich-looking border. If you wish to make a very pretty one, set all around it some cream-colored lace and put a ribbon for strings; but this kind of apron has no pocket. — *The Wide Awake.*

LIST OF SUBJECTS FOR SIMILAR DESCRIPTIONS.

Making a Doll's House.
How to Sweep a Room.
Care of a Canary.
Christmas Presents.
How to Take Care of House Plants.
How to Make Paper Flowers.
How to Make Figures by Folding a Handkerchief.
Folding Paper to Make Boxes.

EXERCISE II. — MODEL FOR STUDY.

HOW TO CAST A FLY IN FISHING.

One of the most difficult things in fly-fishing is to get your fly to fall just where you wish it to. To do this, a little preliminary practice is necessary. Tie a small weight, say a little block of wood an inch long and as thick as your little finger, to the free end of your line, which has been drawn out some eight or nine feet. Then, standing firmly erect in an easy position, take the rod in the right hand, grasping it by the handle just above the reel; with the thumb and forefinger of the left hand take light hold of the bit of wood at the line's end.

You are now ready for the cast; the rod is nearly vertical, and the line is drawn taut. By a motion gradually increasing in rapidity, wave the rod backward over the left shoulder, at the same time loosing the bit of wood and allowing the line to swing straight out behind you. Then before the wood can touch the ground in your rear wave the rod, by a gradually quickening motion and with a slight curve to the right, forward so as to whip the line to the full length that is unwound, straight out before you, allowing the block, which is at present your fly, to settle lightly on the ground.

Now to cast again, wind off by turning the reel a foot or more of line, and then by a gentle sweep of the rod upward and backward, fling the line full length straight behind, and before it can fall to the ground throw it forward again as in the first casts. Try this over and over again until you get so that you can fling out twelve feet of line every time and make your bit of wood go to just the spot you aim at. This accomplished, you are ready to begin practice on water with a fly.

The Wide Awake.

LIST OF SUBJECTS FOR SIMILAR DESCRIPTIONS.

How to Make a Kite.
How to Set up a Water Wheel.
How to Set up a Tent.
The Building of a Boat.
How to play Tennis — Football — Base-ball.
Learning to Ride a Bicycle.
How to Make a Fire Balloon.
How to Build a Snow Fort.

The foregoing list is especially adapted for boys, as that of Exercise I. is for girls. In both cases what seems apparently very easy will be found upon trial to be difficult. The number of persons who can give a clear and accurate description of the way anything is made or done is very small.

CHAPTER IV.

COMMON ERRORS IN THE USE OF LANGUAGE.

All sentences should be correct in form. The errors most commonly made by those who use the language with a fair degree of accuracy are included in this chapter.

LESSON XIII. — THE NON-AGREEMENT OF SUBJECT AND PREDICATE.

This mistake is most likely to occur in the case of collective nouns, and when the subject is complex or far removed from the verb.

The usage for collective nouns is not entirely fixed, but the principle seems to be, that when the speaker or writer thinks of the objects indicated by a collective noun as a whole, a singular verb should be used; when he thinks of them individually, a plural verb should be used.

Examples of Correct Usage.

The wages of sin is death. — The subject is conceived as singular.

Five dollars is too much. — *Five dollars* is taken as a whole.

The multitude were of one mind. — Individuals are thought of.

The multitude was too large to number. — Individuals are not thought of.

Pleasures, and not study, occupy his mind. — The verb agrees with the affirmative subject instead of the negative.

Love, and love only, is the loan for love. — When subjects are emphatically distinguished, the verb agrees with one, and is understood with the others.

You were busy even when alone. — *You* always requires a plural verb.

The gentleman with his children is in town. — *With his children* does not affect the verb.

EXERCISE I. — JUSTIFY THE USE OF THE ITALICIZED WORDS.

"Books" *is* a noun.
The jury gave *their* verdict.
Twice as much *is* too much.
The tongs *are* not here.
The crowd *throng* the streets.
Either he or I *am* right.
You *were* alone in the house.
Money, as well as men, *is* needed.
It *was* stock-certificates that I purchased.
Every one should have *his* life insured.
Mr. Edwards, in company with his sons, *is* in the city.
All work and no play *makes* Jack a dull boy.

Wrong Case of the Pronoun after the Verb *To Be.*

The verb *to be* takes the same case after it as before it. This rule holds good when there is a noun or pronoun in the objective case before the infinitive.

Examples of Correct Usage.

I believed it to be him. — *It* is objective, so *him* should be objective.

I knew it was she. — *It* is nominative, so *she* should be nominative.

LESSON XIV.—ERRORS IN THE USE OF VERB-TENSES.

Confusion of Past Tense and Perfect Participle of the Following Verbs.

break	come	do	fall
go	drink	drive	ride
see	sing	swim	ring

The pupil should give the principal parts of these verbs, and illustrate their use in compound tenses.

Confusion in the Use of the Verbs.

lie *and* lay — sit *and* set — rise *and* raise.

Pres.	*Past.*	*Pres. Part.*	*Per. Part.*
lie (to recline)	lay	lying	lain
lay (to place)	laid	laying	laid
sit	sat	sitting	sat
set (to place)	set	setting	set
rise	rose	rising	risen
raise	raised	raising	raised

The pupils should make sentences illustrating the correct use of these verbs.

Confusion in the Use of *Shall* and *Will*, *Should* and *Would*.

RULE.— Use *will* and *would* whenever the subject names the one whose will controls the action; and *shall* and *should* whenever the one named by the subject is under the control of external influences.

The original meaning of *shall* is *to owe, to be obliged;* of *will,* is *to determine.*

Shall in the first person denotes simple futurity; in the second and third, determination.

Will in the first person denotes determination; in the second and third, simple futurity.

Ex.	*Futurity.*	*Determination.*
	I shall	I will
	You will	You shall
	He will	He shall
	We shall	We will
	You will	You shall
	They will	They shall

This determination is often softened into an assent or promise, and is only determination when emphatic.

EXERCISE I. — TELL WHETHER DETERMINATION OR SIMPLE FUTURITY IS EXPRESSED IN THE FOLLOWING.

This child I to myself will take;
She shall be mine, and I will make
  A lady of my own.
The stars of midnight shall be dear
To her; and she shall lean her ear
  In many a secret place,
Where rivulets dance their wayward round
And beauty born of murmuring sound
  Shall pass into her face. — *Wordsworth.*

In asking a question we are accustomed to use *shall* or *will* according as the one or the other is to be used in reply. If we say, "Shall you go?" we expect the reply, "I shall go" or "I shall not go"; or "Will he go?" we expect the reply, "He will go" or "He will not go."

LESSON XV.—ERRORS IN THE USE OF PRONOUNS.

It is often very difficult to make clear to which antecedent our pronouns in the third person refer.

Confusion in the Use of *He*, *His*, and *Him*.

The farmer went to his neighbor and told him his cattle were in his field. — Whose cattle were in whose field?

The lion had a struggle with a man and he killed him.—Which was killed?

On his way he visited the son of an old friend who had asked him to call upon him on his way northward. He was overjoyed to see him; and he sent for one of his workmen and told him to consider himself at his service, since he could not take him as he wished about the city.—Call the visitor A, the gentleman visited, B. Make a list of the pronouns in order and tell to whom each refers.

To obviate such difficulties, the sentence may be broken up into two or more sentences, or the speeches may be put into the first person by direct quotation; or, nouns may be used in place of the pronouns. A beautiful example of nouns used in place of pronouns is the following from Genesis xliv. 22: "The lad cannot leave his father; for if he should leave his father, his father would die."

Incorrect use of the Pronoun *Their*.

The English language has no pronoun of common gender, singular number. *Their* is often used as such a pronoun, although wholly without authority. Thus, in speaking to a group of boys and girls, this expression is used, *I wish each one to attend to their own lessons*, when it should be, *I wish each one to attend to his own lesson*. *His* for the time takes the common gender.

Incorrect Arrangement of Pronouns.

When pronouns of different persons are used, the second should precede the third, and the third the first.

He and I were there, not *I and he were there*. The only exception is when one confesses a fault; then the first may precede the third.

CHAPTER V.

CORRESPONDENCE.

Under this title are included letters of friendship and courtesy, notes of ceremony pertaining to social functions, and business and official letters. There are certain principles which apply equally to all of these.

Always use good paper and black ink. Decorated or highly colored writing papers are in poor taste. Plain white or slightly tinted paper of medium weight is best.

All letters and notes should be written legibly and neatly, carefully punctuated, and absolutely correct as to spelling.

If you are in the least doubt as to the spelling of a word, look it up in the dictionary.

Never send a letter marred by blots, erasures, or corrections. Rewrite as often as necessary to make it perfect. This applies with especial force to business letters; many a future has been made or marred by the attention or lack of attention paid to these essential details. But even to the most intimate friend or relative should be paid the due respect of a neatly prepared letter.

All letters and notes, with a few special exceptions, require a prompt acknowledgment of receipt, if not an immediate answer.

This is especially the case in business letters and those containing enclosures of any kind.

All letters and notes should be courteous.

Under no circumstances can you afford to be discourteous — "*Noblesse oblige.*" To inferiors in station be kindly; to superiors, respectful; and to equals, friendly.

All letters and notes should contain the full name of the writer and his address.

Even if your address is well known to your correspondent, it is advisable never to omit it. In case your letter goes astray it can be returned to you. Holding in our memories as we do so many addresses, it may happen to all of us sometimes to forget a familiar address.

The only exceptions to the above principle are in the case of certain formal notes of ceremony, which will be explained in the lesson treating of them.

All letters and notes asking information should be reread immediately before answering.

This applies to most letters. A question asked in writing should be answered as punctiliously as in conversation.

LESSON XVI.—FORMS OF LETTERS IN GENERAL CORRESPONDENCE.

There are certain conventional ways of beginning and ending a letter, which, with little variation, are universally followed.

They are classified as follows:

The heading { Address of the writer.
Date in full.

The introduction { Name and address of the correspondent.
The salutation.

The body of the letter.

The conclusion { Complimentary close.
Signature.

MODELS.

51 John St., Akron, Ohio.
July 1st, 1891.

Mrs. J. A. Adams,
Pottsville, Penn.,
My dear Madam: In reply to your letter, etc.

(Body of the letter.)

I am,
Very truly yours,
John L. Ferguson.

---

51 John St., Akron, Ohio.
July 1st, 1891.

My dear Mrs. Adams,
In reply to your letter of, etc.

(Body of the letter.)

I remain,
Very truly yours,
John L. Ferguson.

To Mrs. J. A. Adams,
Pottsville, Penn.

It is only in letters of some degree of formality such as those addressed to persons in office, to strangers, or in business correspondence, that the address of the correspondent is included in the introduction. Notice that when it is so included the salutation is followed by a colon, and the body of the letter begins immediately after it, on the same line.

A less formal style is to place the address of the correspondent at the end of the letter, below and to the left of the signature of the writer. In this arrangement the form of the introduction is as in the second letter on the preceding page. Notice that here the salutation is followed by a comma, and that the body of the letter begins on the line below.

There is a prevailing custom at present of having one's address stamped at the head of correspondence paper, in which case the date is usually placed at the end of the letter.

The Dalhousie,
40 West 59th St.

My dear Miss Ambler,

Your note of last evening, etc.

(Body of the letter.)

Very sincerely yours,
W. D. Monroe.

June sixteenth,
1891.

The day of the month, as above, is sometimes written in words.

The more familiar style of salutation is

My dear Mr. Jones;

more formal and more business-like is

Dear Mr. Jones;

and still more formal is

Mr. J. Jones,
Dear Sir:

The variety in the forms of closing a letter is much greater than in that of introduction and admits the exercise of individuality; still there are certain accepted phrases which are commonly used to introduce the complimentary close.

These phrases, *I am*, *I remain*, *Believe me*, etc., should not be placed on a separate line, nor upon the line with the complimentary close, but should follow immediately the last sentence of the body of the letter, thus:

Trusting to hear that you are now in much better health, I remain,

Yours very sincerely,
J. L. Canton.

Hoping for a favorable response, I am,

Very truly yours,
Bertha G. Martin.

Address Mrs. J. F. Martin.

A married woman should sign her own given name, but indicate, as above, her proper title of address.

Rejoicing to hear of your good fortune in having been re-elected, I am,

Your sincere friend,
J. L. Carlyle.

Let me hear from you soon, and believe me,

Your affectionate

Uncle John.

This signature would be better if written

Your affectionate uncle,

John Smith.

Sentences such as the above usually begin with the participle, to avoid the repetition of the pronoun I.

Although such sentences are in general favor as affording a graceful finish and preventing abruptness, yet it is not necessary, or advisable even, to use them always.

It is in exceedingly poor taste to use such endings as, "As I have nothing more to say, I will now close," or "I must stop now, as I want to go to make a call," or even "I will now close." But bad as these are, it is even worse to begin a letter, "As I have nothing else to do, I will write," or "I thought I would answer your letter," or "I sit down," or "I take my pen in hand." Such phrases seem impertinent, when not utterly senseless.

The following examples of conclusions, taken at random from Mendelssohn's letters to Moscheles, show how the conclusion may vary according to occasion or circumstance.

May we meet in health and happiness, and may you be as kindly disposed as ever to

Yours,

Felix Mendelssohn Bartholdy.

And now farewell and fare ever well.

Yours,

My best wishes accompany you on what I trust will be a happy and pleasant journey.

Yours ever,

And trusting you will preserve a kind remembrance of me, I remain,

Yours most sincerely,

My love to Emily and Serena, and may you and Moscheles be as well and as happy as I wish you to be.

Yours,

For to-day, good-by. And more thanks and — hurrah, you are coming!

Ever yours,

In addressing an envelope care should be taken to write the abbreviation of the name of the state distinctly as well as properly. N.J. may be easily mistaken for N.Y.

Never write out one part of a compound name when you abbreviate the other. The name should be written West Virginia or abbreviated W. Va.; South Carolina or S.C.; New Mexico or N.M.; etc. In the case of towns and villages, it is advisable to add the name of the county. If the address is a foreign one, the name of the country should be added. In addressing a firm, do not forget the prefix of courtesy; as,

Messrs. Arnold, Constable, & Co.,

Broadway and 19th St.,

New York City.

The superscription on an envelope, like the title-page of a book, may be written entirely without punctuation except in the case of abbreviations. This form is preferred by many writers of the highest standing. Tnere should, however, be no mixing of the two styles. Either leave out all punctuation or punctuate fully.

The following are forms of correct superscriptions on envelopes:

Judge Noah Davis,

46 West 56th Street,

New York City.

When the name of a city is the same as the state, the name need not be repeated.

Dr. J. S. Manning,

213 Main St.,

Orange, N.J.

It is not necessary or proper to add D.D. or M.D. or D.D.S. or LL.D., as the case may be, when the title Dr. is prefixed to the name.

Miss Mary C. Spence,

Yonkers,

New York.

The Larches.

When an additional address is to be given, as the name of a suburb or of a country place, as in the above, it gives the superscription a more symmetrical appearance to place it at the lower left corner.

EXERCISE I.

Write five Headings.

Follow carefully the arrangement and punctuation of the models given. Write abbréviations correctly.

Write five Introductions.

Address a stranger, a firm, a college president, an intimate friend, a relative.

Write five Conclusions.

Let these include the last sentence, the phrase which introduces the close, the complimentary close, and the signature. Make them as widely different as possible.

Write five Superscriptions.

Be careful to have a symmetrical arrangement on the envelope, use abbreviations correctly, and punctuate according to the models given.

LESSON XVII.—LETTERS OF FRIENDSHIP.

Simplicity and naturalness are the chief requisites in this kind of writing, but the rule, "Write as you speak and think and feel," which is sometimes laid down as a means of securing this effect, is one to be followed with strong modifications.

In speech, for instance, we use certain contracted and other expressions termed colloquialisms which are unsuited to, and would seem undignified in, written communications. Therefore it may be stated as a rule, that, in writing, one must

Avoid Colloquialisms.

The voice, manner, and expression modify to such an incalculable degree our spoken words, that in a conversation we may safely give voice to thoughts and opinions which, if confined to the bare, unmodified statement suited to the limits of a letter, might give unpardonable offence. Therefore it may be stated as a second rule, that

Great care and moderation should be used in the written expression of our thoughts and opinions.

Again, to write what one feels may be most injudicious. This does not apply to cordiality, interest, gratitude, or any other of the nobler sentiments — if you cherish these, be sure to write in the spirit of them; but do not write complaining letters. Moderate the expression of cares or anxieties or sorrows, when it is necessary to touch upon them; when it is not absolutely necessary, leave them to be divined. A considerate reticence in such matters wins deeper sympathy than any amount of complaining could do.

Do not write angry or resentful letters; you will be sure to say something to be deeply regretted if you do. Write guardedly when you feel strongly on any painful subject, and above all

Do not write when laboring under any great excitement.

Since a letter of friendship is a conversation on paper, you should write in an easy, familiar manner of the things about which you would naturally talk to the person to whom you are writing.

Study to write gracefully as well as naturally. Avoid the monotony that comes from sentences all based on one model. Above all, do not appear to be thinking constantly of yourself.

LIST OF SUBJECTS FOR LETTERS OF FRIENDSHIP.

Write to a friend living at a distance, inviting her to visit you.

It is best to state the length of the visit, — a fortnight perhaps. Inform her as to trains, enclose a time-table, indicating the most convenient train; state that you will meet her at the station. Write cordially but not effusively.

Write, accepting an invitation like the above.

State on what day and by what train you will arrive.

Write home from your friend's house.

It is absolutely indispensable to write at once to advise your parents of your safe arrival. Share with those at home the pleasure of your journey; give interesting incidents of the trip, and tell of your reception at your friend's home.

Write to your friends on returning home from a visit.

It is due to your friends that you write promptly. Write of your visit and the pleasure it afforded you, — be sincere and cordial. Do not forget messages of regard to the family.

Write, declining an invitation.

Write, expressing your appreciation of your friend's kindness. A letter of regret needs to be even more cordial than an acceptance.

Write a letter home on reaching college or school.

Give all the incidents of the journey and your first impressions and experiences. Such a letter should be written at the earliest opportunity after arriving.

Write a Christmas letter to a friend or absent member of the family.

Write a journal letter while on a business trip.

Write to a schoolmate who is absent from school.

Describe some school entertainment.

Write to your teacher, explaining your absence.

Express your regret politely. Ask where your lessons are.

Write to a friend in Florida.

Ask for information as to climate, hotels, etc.

Write a letter to a child.

Write of the things that will be most likely to interest him, and use such language as he can easily understand.

LESSON XVIII.—NOTES OF CEREMONY.

Under this heading may be classed notes of invitation, acceptance, and regret, both formal and informal.

Informal invitations, acceptances, and regrets are simply friendly notes written always in the first person. They vary in form to suit the occasion. They should be cordial in tone, but brief, and are in better taste when confined to the subject of the invitation, outside items being permissible only under special circumstances which may require their mention.

An informal invitation should never, under any circumstances, be answered in the third person.

EXAMPLES OF INFORMAL NOTES.

28 West 41st St.

My dear Miss Jamison,

Will you not give us the pleasure of your company at dinner, on Thursday evening next, at seven o'clock? Miss Barrington of Concord is our guest for a short time, and we are inviting a few friends to dine with us on Thursday to meet her.

With sincere regards,

Very cordially yours,

June 19, 1891. Laura C. Spencer.

June 19, 1891.

My dear Mrs. Spencer,

It will give me the greatest pleasure to dine with you on Thursday next and meet your friend Miss Barrington. Believe me always,

Sincerely yours,

32 East 59th St. Ellen C. Jamison.

My dear Nellie,

Our Magazine Club, which I still hope to have you join, will meet at our house on next Wednesday, at three o'clock. I wish very much that you would come and meet the members. I know that when you find what interesting girls they are, you will want to join us.

Hoping to see you on Wednesday, I remain,

Yours devotedly,

27 K Street, Edith Parsons.

December 20, 1891.

My dear Edith,

I am sorry that a previous and imperative engagement prevents my accepting your kind invitation to meet the members of the Magazine Club at your house on Wednesday next. I sincerely regret missing this opportunity to meet your friends, but trust that it is only a pleasure deferred.

With kindest regards,

Ever your friend,

Arlington Heights, Helen Esmond.

December 21, 1891.

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687 Prospect Avenue.

My dear Dick,

The boys of our Outing Club are planning a fishing excursion to Croton Lake on Saturday next, and you are cordially invited to join us.

Do say that you will come. If you like, I will call for you on my way to the Central Depot at 9 A.M.

Yours as ever,

May 13, 1891. Thomas L. Garrison.

Dear Tom,

Of course I accept, and with the greatest pleasure, the invitation to join the Outing Club's fishing excursion on Saturday. It is very good of them to ask an "outsider," and it is an additional kindness in you to call for me. I shall begin at once to look up my tackle, and will be all ready when you come.

Sincerely yours,

15 Oak St., Richard Smith.

May 13, 1891.

LIST OF SUBJECTS FOR NOTES OF CEREMONY.

Write an informal invitation to a birthday party; acceptance; regret.

An informal invitation to a card-party, a tennis party or archery meet; acceptance; regret.

An informal invitation to a dancing class; acceptance; regret.

An informal invitation to a children's party; acceptance; regret.

An informal invitation to a dinner; acceptance; regret.

LESSON XIX. — FORMAL NOTES OF CEREMONY.

Formal notes are always expressed in the third person, and all answers to such should correspond in form and style.

Although invitations to large affairs are usually printed from engraved plates, a few forms are here given, principally to show the correct forms of reply to the several kinds of invitation.

MODELS.

Invitation to a reception.

Mr. and Mrs. Charles L. Harrington
request the pleasure of your company
on Thursday evening, November tenth,
from eight until eleven o'clock.
896 Fifth Avenue.

If the reception is to be followed by dancing, the word "Dancing" is placed at the lower left corner.

In an invitation to a dancing party the hours are not limited, as in a reception; the form is as follows: —

Mr. and Mrs. Charles L. Harrington
request the pleasure of your company
on Thursday evening, January twelfth,
at nine o'clock.
Dancing at eleven. *896 Fifth Avenue.*

Such invitations do not, as a rule, have the year stated.

All invitations should be promptly answered. Custom dictates this, and consideration requires it. The forms of acceptance and regret to all such invitations are as follows: —

Miss Evelyn Hall
accepts with pleasure
Mr. and Mrs. Charles L. Harrington's
invitation for Thursday evening,
December eighteenth.

OR,

Miss Evelyn Hall
regrets that a previous engagement
prevents her acceptance of
Mr. and Mrs. Charles L. Harrington's
invitation for Thursday evening,
December eighteenth.

It is usually neither convenient nor advisable to give the exact reason for declining an invitation, and therefore "regrets that a

previous engagement" is the accepted form to signify one's inability, from any cause whatever, to accept. By some the preference is given to the expression, "regrets her inability to accept."

The phrases, "presents her compliments," "kind invitation," "sincerely regrets," and similar expressions, are no longer used in formal notes.

In a dinner invitation the name of the guest,—"Miss Evelyn Hall," for instance,—is placed instead of "your" before the word "company."

Mr. and Mrs. Charles L. Harrington
request the pleasure of
Miss Evelyn Hall's company
at dinner on Wednesday,
December fifth, 1891, at seven o'clock.
896 Fifth Avenue.

It is an unpardonable offence to delay, for any reason whatever, sending an immediate answer to a dinner invitation.

The forms of reply are as follows:—

Miss Evelyn Hall
accepts with pleasure
Mr. and Mrs. Charles L. Harrington's
invitation to dinner at seven o'clock,
Wednesday evening, December fifth.

OR,

Miss Evelyn Hall
regrets that a previous engagement
prevents her acceptance of,
etc.

Observe that although the date for which one is invited is always repeated in the answer, the answer is not itself dated, as it is in other correspondence.

The fashion of forming sociables, germans, dancing classes, etc., which meet at the houses of the members, is a prevalent social custom. The form of invitation is usually as follows: —

The pleasure of your company
is requested at the next
Floral German,
Monday evening, December sixth,
at half-past eight o'clock.
R. s. v. p. *300 Madison Avenue.*

The abbreviation, *R. s. v. p.* — *Répondez s'il vous plaît,* — is used only in such invitations. It is taken for granted in a direct personal invitation that you will not commit the social error of omitting to reply.

The English phrase, "The favor of an answer is requested," is by many preferred to the French expression.

The answers to invitations like the above must be impersonal in form to correspond with the invitation: —

Mr. Chauncey J. Stone
will take pleasure in being present
at the Floral German
on Monday evening, December sixth.

OR,

Mr. Chauncey J. Stone
regrets his inability to be present,
etc.

As afternoon receptions, variously designated according to changing fashions, require for invitations the visiting-card only, with date and hours added at the lower left corner, they are regarded as scarcely more than special reception days, and therefore do not require a note of acceptance or regret in answer, the acknowledgment being the leaving of cards by those who attend, or the sending of cards on or before the day by those who do not attend.

Theatre, card, tennis, and archery parties, being of much less formal character than the foregoing, the invitations and replies are usually written in the first person.

EXERCISE.—CLASS WORK.

Write on note paper acceptances and regrets for each of the above or similar invitations.

SUGGESTIONS TO THE WRITER.

In writing answers to invitations observe great care to arrange the matter symmetrically and in the middle of the first page of a sheet of note paper. Place your own name on a line by itself, and in the middle of the line; observe these directions, also, in regard to the name of the host and hostess. Repeat in your answer, as in the models given, the items as to date, hour, etc., of the invitation.

LESSON XX.—BUSINESS AND OFFICIAL LETTERS.

Business letters should be *concise*, *explicit*, and *courteous*. The information given or desired should be stated in the fewest possible words. All social and friendly items should be rigidly excluded.

Though a business letter should be brief, it need not be abrupt. Abruptness in even the briefest letter may be avoided by due attention to the salutation and complimentary close.

If a business letter be an answer to one received, reference should be made to the letter in question, its date given, and enclosures, if any, acknowledged. If money is received, it should be counted immediately on opening the letter.

Business letters should be written on one side of the paper only, and it is a good plan to keep copies. Dates and sums should be written plainly in figures.

When a letter on one's own business requires an answer, a stamp should be enclosed. In business letters the date and address of writer should always be placed at the head of the letter.

FORMS OF BUSINESS LETTERS.

218 Superior St.,

Cleveland, Ohio,

July 3, 1891.

Messrs. A. L. Barnes & Co.,

New York City,

Gentlemen: Your letter of the 19th ult.

(Body of the letter.)

We are,

Very truly yours,

H. H. Smith & Co.

123 Fourth Avenue, New York City.
January 27, 1891.

Dr. A. H. White,
Albany, N. Y.,
Dear Sir: In reference to your communication of, etc.

(Body of the letter.)

Begging the favor of an early reply, I remain,
Yours truly,
H. L. Jones.

Take special notice of the relative positions of the parts of the headings and conclusions, and of the punctuation.

Gilsey House, New York,
April 2, 1891.

Mrs. T. E. Brown,
Dear Madam: We beg to acknowledge the receipt of your letter enclosing your check for, etc.

(Body of the letter.)

Yours respectfully,
Simpson, White & Co.,
Per D. F.

Vassar College, Jan. 23, 1891.

Miss Jane Carpenter,
Orange, N. J.
Enclosed please find a circular, etc.

(Body of the letter.)

Yours truly,
H. K. Blank,
Secretary.

Bible House, New York,
April 21, 1891.

To the Right Rev. Bishop of New York,
Right Rev. Sir:

(Body of the letter.)

I have the honor to be
Your most obedient servant,
H. J. Somers,
Sec. Home Missions.

In official correspondence the office is addressed rather than the officer, and the complimentary close is more formal than in ordinary business letters. When one writes in a strictly official capacity, the official title must follow immediately after the signature, as in the above.

Yonkers, N. Y., May 1, 1891.

To
The Board of Education and
The Superintendent of Education,
Yonkers, N. Y.

Gentlemen: We, the undersigned, beg leave to call your attention to, etc.

(Body of the letter.)

All of which is respectfully submitted.
John Smith,
Henry Jones,
etc.

In business letters the number of the month is sometimes used instead of the name; as $^5/_2$, 1891, instead of May 2, 1891.

LIST OF SUBJECTS FOR BUSINESS LETTERS.

Write to a dry goods firm, requesting samples of a certain material.

Write, ordering materials from sample, and enclosing payment either in check, P.O. order, or cash.

Write to publishing firm, asking for catalogues and for information about certain books.

Write, ordering books.

Write, applying for a position as clerk, salesman, or teacher.

Write in answer to the above.

Write, as secretary of a society, club, or business organization, to the members, announcing an executive committee meeting; a general meeting; an event to take place.

Write as treasurer of the above, requesting payment of dues; announcing assessments or dividends.

Write to a stranger, asking information in regard to a former employee of that person.

SUGGESTIONS TO THE WRITER.

The following directions are copied verbatim from the official circular issued by the Post Office Department.

How to prepare matter for mailing. — See that every letter, newspaper, or other packet sent by mail, is securely folded and fastened. Avoid using cheap envelopes, made of thin paper, especially where more than one sheet of paper, or any other article than paper, is enclosed. Being often handled, and even in the mail bags subjected to pressure, such envelopes not unfrequently split open, often giving cause of complaint against officials who are entirely innocent in the matter.

All packages mailed at less than letter rates of postage should be wrapped so that their contents can be readily ascertained without destroying the wrapper. Matter contained in sealed envelopes notched at the ends defeats the object of the law, and is subject to letter postage.

Have addresses legible and complete. — Make the address on all matter legible and complete, giving the name of the *post-office, county, and State*. The *name of the street and number* of the house should also be given on mail-matter addressed to cities where letter-carriers are employed.

Where to place postage stamps. — Postage stamps should be placed on the upper right-hand corner of the address side of all mail-matter.

CHAPTER VI.

NARRATION AND DESCRIPTION COMBINED.

Although in narration there is often something of description, and in description something of narration, in the preceding lessons the effort has been, to emphasize one or the other. In the lessons of this chapter the pupil is to take either or both styles, according as the subject suggests.

LESSON XXI. – ANNIVERSARY DAYS.

EXERCISE I. — MODEL FOR STUDY.

THANKSGIVING DAY.

The fields are stripped by this time and the trees stand bare. That rich murmur of a myriad insects is gone, and the silence, which distinguishes January from June even more than the heat, falls, the precursor of snow, upon the landscape. But, as if to resist the bitterness and sadness of the failing year, the most genial and kindly of all our festivals occurs at the end of November. Its very name, Thanksgiving, betrays its origin — an origin unmixed with any prior tradition.

The great Christian festival of Christmas stretches backward to yule-logs and mistletoes, to Scandinavian and Briton heathenry; nor does it lose by the graceful,

happy association. But Thanksgiving is purely Puritan. It is the good, warm, human heart conquering the tough head and ascetic manner of the old Pilgrims.

In Elliot's New England History you may read that in 1623, after the harvest, Governor Bradstreet sent out a company to shoot game to furnish a dainty feast of rejoicing after the labors of the colony. Having followed the directions of the governor and the principle of the excellent Mrs. Glass, they cooked their game, and invited Massasoit and some ninety other savages, and all fell to and devoured the feast, thanking God "for the good world and the good things in it." — *George William Curtis.*

LIST OF SUBJECTS.

Christmas.

Derivation of name — when first celebrated on present date — why? Ancient festivals held at same time of year in Italy and Scandinavia. Our Christmas customs — Christmas tree — Christmas games — St. Nicholas — Santa Claus. Christmas customs in other countries — Christmas legends — Christmas stories.

New Year's Day.

Early Dutch customs — making calls — observance of New Year here and in other countries.

Washington's Birthday.

Common observance of the day. Sketch of Washington — his life and achievements.

"Washington did the two greatest things which in politics it is permitted to man to attempt. He maintained by peace the independence of his country which he conquered by war." — *Guizot.*

"You are the only being for whom I have an awful reverence." — *Lord Erskine.*

"Until time shall be no more, will a test of the progress which our race has made in wisdom and virtue be derived from the veneration paid to the immortal name of Washington." — *Lord Brougham.*

Easter.

A movable festival — feast of flowers — commemorative of the resurrection of Christ. Easter legends — Easter emblems — Easter observances — Easter poems.

The Fourth of July.
Thanksgiving Day.
Decoration Day.
St. Valentine's Day.
St. Patrick's Day.
The Quiet Anniversaries.
The Noisy Anniversaries.
Poems and Legends of Christmas.

LESSON XXII. — AMPLIFICATION OF POEMS.

EXERCISE I. — MODEL FOR STUDY AND AMPLIFICATION.

THE SANDS O' DEE.

"Oh, Mary, go and call the cattle home,
And call the cattle home,
And call the cattle home,
Across the sands o' Dee!"
The western wind was wild and dank wi' foam,
And all alone went she.

The creeping tide came up along the sand,
And o'er and o'er the sand,
And round and round the sand,
As far as eye could see;
The blinding mist came down and hid the land:
And never home came she.

"O, is it weed, or fish, or floating hair, —
A tress o' golden hair,
O' drowned maiden's hair, —
Above the nets at sea?
Was never salmon yet that shone so fair
Among the stakes on Dee."

They rowed her in across the rolling foam, —
The cruel, crawling foam,
The cruel, hungry foam, —
To her grave beside the sea;
But still the boatmen hear her call the cattle home,
Across the sands o' Dee. — *Charles Kingsley.*

SUGGESTIONS TO THE WRITER.

In this poem are really two stories, — one story that is told, another that is suggested. In order to tell the story that is suggested, you need to use your imagination. Imagine the fisherman's cottage; describe it; describe the family; tell what Mary was doing when she was called to go after the cows; whether she went willingly or not. Describe two ways that she might have gone, one around by a bridge, another across the sands — why she chose the sands. The fog — her confidence — her fear when she stepped into the water — her struggles to find the way.

Tell what happened at the cottage when she did not return — the frantic search — despair slowly settling on father and mother — finding of the body — the burial — the sailors' superstition.

LIST OF POEMS FOR SIMILAR AMPLIFICATION.

The Mistletoe Bough	Thomas H. Bayley.
The Three Fishers	Charles Kingsley.
How's My Boy?	Sidney Dobell.
The Gray Swan	Alice Cary.

LESSON XXIII. — IMAGINATIVE STORIES.

EXERCISE I. — MODEL FOR REPRODUCTION.

THE GENEROUS CLOUD.

"All things are beautiful to-night except myself," said a dull creeping Mist that hovered over a swamp. "The moon and the stars are beautiful; the hills and the woods and the rivers are beautiful; but how hideous I

look. And what is my birth-place? A swamp which men hate and avoid." Thus bemoaning herself, the Mist continued to creep sluggishly over the surface of the marsh.

Suddenly an evening Breeze came dancing over the hills, fresh and full of life. At his approach the Mist began to rise, brightening as she rose, for the moon shone full upon her. The Breeze then laid hold of her, and bore her swiftly on his wings far up into the sky, and she became a cloud.

Meanwhile the sun rose, and men looked forth from their homes on the fields sparkling with dew — they looked also to the sky and saw a glorious Cloud sailing over the distant hills. "We may hope for rain to-day," they said, and went cheerfully to their labors. The heat increased, the men grew weary, the earth was dry and hard, and scarcely could their spades turn up the flinty soil. The Cloud meanwhile moved in beauty across the heavens, yet not with pride, for she remembered her lowly birth-place, and she longed to prove her gratitude by doing good.

The weary men looked upward. "Would," they said, "that yonder Cloud might bring us rain, for the streams are dry, and our cattle are in need of water." "O that I could help you?" exclaimed the Cloud. Scarcely had she spoken when the Breeze came back again, and hastening toward the cloud, said to her, "Thy wish is heard, but art thou willing to become a sacrifice?" The Cloud hesitated for a moment. She thought of her beauty and freedom. But again faint, beseeching voices from the earth reached her. "I am willing," said the Cloud.

Then the Wind drew near and drove her with haste across the heavens. Her beauty vanished, she became

black and fearful to look upon, and her brother, the Wind, roared behind her with a fearful voice. The loftiest trees bent under the tempest, and men hastened to their homes for shelter. In a moment the Wind was hushed. Lightning gleamed from the Cloud, thunder was heard, and then a torrent of rain descended. The earth drank it in, the dry clods became soaked, and the thirsty fields revived.

Soon the sun broke forth, lighting the earth with beauty and causing the rain-drops to glitter in his beams.

Across the bosom of the Cloud rested a beautiful rainbow, emblem of that love which made her willing to become a sacrifice for the good of men. And a sacrifice she was; for as the sky grew more and more bright, she melted away and was seen no more. — *From the German.*

NOTE. — In the reproduction, be careful to keep the quotations in the first person.

LIST OF SUBJECTS FOR SIMILAR COMPOSITION.

The Maple and the Rose.

They run a race in growing — rose grows faster — maple surer, for it keeps its height from year to year. After years have passed, they compare — maple high, with birds singing in its branches — rose very little higher than at first. "The race is not to the swift."

The White Giant.

Steam in its various applications.

The Great Magician.

Electricity in its various applications.

Journey of a Drop of Water.

Falls upon a house roof — reaches a stream — then river — then ocean. Drawn up by sun — becomes part of a cloud — driven by wind — falls as rain upon same house roof from which it started. Write in first person.

The Leaf's Complaint.

Leaf told by the wind that some day it would fall from the tree and die — tree comforts it. When autumn came, leaf became colored — softly sailed off — went to sleep.

The Seasons as Children of One Family.

Year as father — four children; winter, son — spring, summer, and autumn, daughters. Dress and action suitable to the time of year.

Dispute of Mathematics, Latin, and Science for a Boy's Time.

Set forth the value of each, using the first person.

The Butterfly's Ball.

The guests — how dressed — how entertained.

The Cat's Dinner Party.

All the cat's relations invited: lion — tiger — leopard — panther. Each tells of his home.

The Debate in the Orchard.

Meeting of birds — chairman appointed. Question for discussion — "Man is mean, mischievous, and malevolent." Arguments for and against, from the birds' point of view.

My Dream.

Imagine a procession of the characters in children's stories, to pass by: Bo-peep — Red Riding-Hood — Cinderella — Jack the Giant-Killer —Aladdin —Ali Baba — Robinson Crusoe — Christian.

LIST OF IMAGINATIVE STORIES.

The King of the Golden River . . .	John Ruskin.
A Child's Dream of a Star	Charles Dickens.
The Ugly Duckling	Hans Andersen.
The Sister Years	Nathaniel Hawthorne.
The Ephemera	Benjamin Franklin.
Death and Sleep	Krummacher.

CHAPTER VII.

A STUDY OF SENTENCES AND THE PARAGRAPH.

LESSON XXIV. — FORM AND STRUCTURE OF THE SENTENCE.

FORM.

Sentences are found in four different forms.

Declarative. — Mary reads the book.
Interrogative. — Does Mary read the book?
Imperative. — Mary, read the book.
Exclamatory. — How Mary reads the book!

Each of these sentences may be: —

Affirmative. — Mary reads the book.
Negative. — Mary does not read the book.

STRUCTURE.

Sentences likewise differ in their structure.

The principal varieties are the Loose, the Periodic, and the Balanced. The one oftenest used is the Loose; it is the sentence of conversation, of easy narrative, and largely of description. The Periodic and the Balanced

are oftener used in orations, arguments, and didactic discourse.

A Loose Sentence is one that says something in the first clause, which is added to, subtracted from, modified or changed in some way, as the sentence goes on; and may be built up word by word, as it is spoken or written.

Ex. "It is contended by those who have been bred at Eton, Harrow, Rugby, and Westminster, that the public sentiment within these schools is high-toned and manly; that in their playgrounds courage is universally admired, meanness despised, manly feelings and generous conduct are encouraged; and that an unwritten code of honor deals to the spoiled child of rank and to the child of upstart wealth an even-handed justice, purges their nonsense out of both, and does all that can be done to make them gentlemen." —*Ralph Waldo Emerson.*

A Periodic Sentence is one so formed that it keeps the mind in suspense about the meaning until the very end,—it must be as a whole in the mind of the speaker or writer before it is spoken or written.

Ex. "If we wish to be free, if we mean to preserve inviolate those inestimable privileges for which we have been so long contending, if we mean not basely to abandon the noble struggle in which we are engaged and which we have pledged ourselves never to abandon, until the glorious object of our contest shall be obtained,—we must fight."—*Patrick Henry.*

"And though I bestow all my goods to feed the poor, and though I give my body to be burned, and have not charity, it profiteth me nothing."—*Bible.*

A Balanced Sentence is one containing two clauses that are similar in form, and either parallel or contrasted in meaning.

Ex. "In peace, children bury their parents; in war, parents bury their children."

"Had you rather Cæsar were living, and die all slaves, than that Cæsar were dead, to live all free men?" — *Shakespeare.*

"None knew thee but to love thee,
Nor named thee but to praise." — *Halleck.*

The Book of Job, the Psalms of David, and the Proverbs of Solomon abound in examples of balanced sentences.

LESSON XXV. — THE PARAGRAPH.

The paragraph is the division of discourse next higher than the sentence; it is in fact a collection of sentences with unity of purpose. The most important principles which govern the structure of the paragraph are: —

The first sentence, unless plainly introductory, should give some idea of the subject of the paragraph.

The bearing of each sentence upon what has gone before should be evident.

The paragraph should have unity of thought, with variety of expression; that is, there should be sentences of different length, different form, and different structure.

EXERCISE I.

Analyze various kinds of composition with a view to the paragraphing.

Analyze the paragraphs of different selections in school readers, magazine articles, and the sections in Cæsar's Commentaries or Cicero's Orations.

EXERCISE II.

Write several paragraphs upon a given subject, having clearly in mind the central thought in each; where each paragraph begins and where it ends.

The first word of a paragraph in a written composition should always begin a little back of the left margin.

CHAPTER VIII.

NARRATION AND DESCRIPTION COMBINED.

STUDIES IN NATURAL HISTORY.

Of the many subjects suitable for composition work, none are better and few as good as those connected with natural history. Such subjects call forth original observation on the part of the writer, lead to intelligent study of text-books, and not infrequently are the means of developing a taste for the study of nature which was before unknown.

LESSON XXVI. — GENERAL DESCRIPTION OF A BIRD.

A bird is an oviparous, vertebrate animal with warm blood and a covering of feathers. Its entire structure is organized for flight, and, consequently, the anterior extremities, which in man are arms, in quadrupeds legs, are in the bird developed into wings. The bird is, therefore, a biped, and the operations of finding and taking the food, of cleansing the plumage, are performed almost exclusively by the mouth, which consists of two lipless and toothless jaws sheathed with horn. The shape of the body is oval, the neck is long and flexible, the legs are set well back, and the toes are lengthened and spread out to form an adequate base of support.

The bones are light, and some of them have cavities

which are filled with air when the bird breathes. The bones of the back are more or less united; the sternum or breast bone is very large in order to make a place of attachment for the great muscles which move the wings. In front of the sternum is a bony brace which keeps the shoulders apart, called in chickens the wishbone.

Besides the ordinary clothing-feathers are larger ones called quills. Considering the wing of a bird as a modified arm, the quills of the hand are called primaries; of the forearm, secondaries; of the humerus, tertiaries. Those forming the tail of the bird are distinguished as steering quills, and the short feathers found at the base of the quills of both wing and tail are coverts. The entire plumage of a bird is renewed every year — in some species even twice a year. This process is moulting. The eyes of birds are remarkable for their power to see equally well objects both near and remote. They have three eyelids, two of which move vertically, while the third sweeps over the eyeball horizontally, from the inner to the outer side of the globe. The ear is externally marked, but is not conspicuous; the nostrils are placed on the upper part of the bill; the tongue is small, and the taste is probably not delicate.

EXERCISE I. — QUESTIONS TO BE ANSWERED ORALLY.

How is the plumage of birds rendered waterproof?
Does the winter plumage ever differ from that of the summer?
Which sex usually has the brightest colors?
How are eggs hatched?
How do birds sit so securely on their perches?
What other vertebrate besides the bird flies?
What other vertebrates lay eggs?
What characteristic distinguishes birds from other animals?
How are birds' nests made so round?

What quadruped has the bill of a bird?

Do tropical birds have brighter plumage than those of temperate zones?

EXERCISE II.

Pupils should write in class from foregoing studies the best description of a bird that they can, giving all the characteristics that they know.

LESSON XXVII.—FREE DESCRIPTION OF BIRDS.

EXERCISE I. — OUTLINE OF A FREE DESCRIPTION.

THE AMERICAN ROBIN *(Merula migratoria).*

Explanation of the various names. Robin redbreast given by Pilgrims. Why?

Date of arrival and departure in our latitude.

Size. — Birds are measured from tip of beak to end of tail. Spread of wings should be given.

Appearance. — Color — gait — flight.

The flight of the robin is swift and may be extended. In migrating, it is believed to fly a hundred miles in a day.

Character. — Trustful — builds near the dwellings of men.

Song. — Bright, cheerful. "Cheer up! cheer up! cheery! cheery!" Sings early in the morning and somewhat at evening. Often many will sing in full chorus.

Food. — Insects, seeds, fruit. The young birds eat only worms and larvæ, and these in enormous quantities — forty per cent more than their own weight every twenty-four hours.

Nest. — Made of mud, twigs, and grasses. The robin is a mason.

Eggs. — Color — number — size — length of time for hatching.

Anecdotes and Incidents. — From the writer's personal observation.

The Robin in Literature. — The English robin is not like our American robin.

NOTE. — By filling up this outline with facts of his own observation, each pupil can write a fair description of the robin.

LIST OF BIRDS FOR SIMILAR DESCRIPTIONS.

The Bluebird. *Sialia sialis.*

One of the first to arrive in the spring. Builds nest in holes of wall, hollow trees or posts. Notes always soft, a low, mellow warble.

Baltimore Oriole. *Icterus galbula.*

Wears the livery of Lord Baltimore — orange and black. Called Hangbird — Golden Robin — Fire-bird. Reaches the North when the cherry trees are in blossom; seldom remains longer than the middle of August.

"The nest of nests, the ideal nest, is unquestionably that of the Baltimore Oriole. It loves to attach its nest to the swaying branches of the tallest elms, making no attempt at concealment, but satisfied if the position be high and the branch pendent. This nest seems to cost more time and skill than any other kind. A peculiar flax-like substance seems always to be sought for and always found. The nest when completed assumes the form of a large, suspended, gourd-shaped bag. The walls are thin but firm, and proof against the most driving rain." — *John Burroughs.*

Bobolink. *Dolichonyx oryzivorus. Reed-bird. Rice-bird.*

"June's bridesman, poet of the year,
Gladness on wings — the bobolink is here." — *Lowell.*

In spring and summer, breast, wings, and tail black; back of neck, cream color; back and rump, white; bill and legs, brown. In fall, yellowish brown, streaked with darker. Length, 7.55 inches. Gayest and most rollicking of all our birds, — found in the meadows, flying just above the grass or perched on tall weeds. It nests upon the ground. In the South it becomes a game bird and haunts the rice-fields.

Read *Robert of Lincoln,* by William Cullen Bryant.
Read *The Birds of Spring,* by Washington Irving.

"A flock of merry singing birds were sporting in the grove:
Some were warbling merrily, and some were making love.
There were Bobolincoln, Wadolincoln, Winterseeble, Conquedel —
A livelier set were never led by tabor, pipe or fiddle; —

Crying, Phew, shew, Wadolincoln; see, see, Bobolincoln
Down among the tickle-tops, hiding in the buttercups;
I know the saucy chap, I see his shining cap
Bobbing in the clover there, — see, see, see." — *Wilson Flagg.*

Red-headed Wood-pecker. *Melanerpes erythrocephalus.*

"The wood-peckers all build in about the same manner, excavating the trunk or branches of a decayed tree, and depositing the eggs on the fine fragments of wood at the bottom of the cavity. Though the nest is not especially an artistic work, — requiring strength rather than skill, — yet the eggs and young of few other birds are so completely housed from the elements or protected from their natural enemies, — the jays, crows, hawks, and owls." — *John Burroughs.*

Blue Jay. *Cyanocitta cristata.*

A large bird — head splendidly crested — general effect in color blue, with wings and tail barred with white and black. Destructive to the eggs and young of other birds — frequently resident. Cry, shrill and hoarse. An English statute of the 17th year of George II. empowered grand juries to offer three-pence for the head of each jay, on account of alleged injury to young trees.

Read *A Bird of Affairs,* by Olive Thorne Miller.
Read *Succession of Forest Trees,* by Henry D. Thoreau.

The Common Crow. *Corvus Americanus.*

Grave, cunning bird, greatly disliked because of habit of pulling up corn, — really very useful in killing cut-worms and caterpillars. His cry is "caw, caw," his flight heavy. Opinions of different ornithologists about him. Is Æsop's fable, Crow and Fox, a correct representation of his character?

SUGGESTIONS TO THE WRITER.

The above notes are simply suggestive. It is best to follow pretty closely the study of a robin, adding anything of interest you may know. Do not be confined to this list; take any bird that you know about. If you are not familiar with any bird, try to make an opportunity for personal observation rather than glean from books.

LESSON XXVIII. — GENERAL SUBJECTS RELATING TO BIRDS.

Migrations of Birds.

"The stork in the heaven knoweth her appointed time; and the turtle and the crane and the swallow observe the time of their coming." — *Bible.*

Note date of arrival of robins, bluebirds, song sparrows, blue jays, etc., all the common well-known birds. Also, time of their gathering into flocks in the autumn and the date of their disappearance. It is believed that most small birds migrate at night. If the birds stayed during winter, what would they find to eat? How keep warm?

Birds' Nests.

Where do different varieties of birds build; *e.g.*, robin, bluebird, ground sparrow, wood-pecker, oriole, swallow, hen, turkey? Platform builders, as eagles and hawks — miners, as bank swallows — masons, as robins, barn swallows — carpenters, as wood-peckers — weavers, as orioles.

Read *In Nesting Time*, by Olive Thorne Miller.

Birds as Ornaments.

The fashion of wearing birds as ornaments for hats and bonnets threatens the existence of many varieties. The most persistent and cruel of the birds' enemies seem to be those who wish to wear their dead bodies as ornaments. The Audubon Society has been formed of persons who promise not to wear birds and feathers (except ostrich feathers and feathers of birds used for food) as ornaments; not to kill birds to be used for that purpose.

One London dealer in birds received, when the fashion was at its height, a single consignment of thirty-two thousand dead humming-birds; and another received at one time thirty thousand aquatic birds and three hundred thousand pairs of wings.

THE HALO.

Think what a price to pay,
Faces so bright and gay,
Just for a hat!
Flowers unvisited, mornings unsung,
Sea-ranges bare of the wings that o'erswung,
Bared, just for that!

Think of the others too,
Others and mothers, too,
Bright eyes in hat!
Hear you no mother groan floating in air,
Hear you no little moan — birdlings' despair —
Somewhere, for that!

Caught mid some mother work,
Torn by a hunter Turk,
Just for your hat!
Plenty of mother love yet in the world,
All the more wings to tear, carefully twirled —
Women want that!

Oh! but the shame of it,
Oh! but the blame of it
Price of a hat!
Just for a jauntiness brightening the street —
This is your halo, O faces so sweet,
Death! and for that. — *W. C. Gannett.*

The Flight of Birds.

Difference in flight of crow, eagle, swallow, robin, hen. Ancient divination by the flight of birds.

"The short, round wing confers a heavy, powerful, cutting flight, for short distances, with a whirring noise produced by quick vibrations of the wing. Birds that fly thus are almost always thick-set and heavy. The loug, pointed wing gives a light, airy, skimming flight, indefinitely prolonged, with little or no noise; birds of this style of wing are generally trim and elegant." — *Coues.*

Birds as Symbols.

The owl was the symbol of Athene, Goddess of Wisdom, also the emblem of desolation, as in Isaiah xxxiv. 13, 14, 15. The eagle, called Bird of Jove, is the emblem of strength, and as such appears

either on the coat-of-arms or upon the flag of many nations; *e.g.*, Rome, United States, Prussia, Russia, Austria, France, Mexico. The raven is a bird of evil omen. The dove signifies gentleness, and in religious pictures typifies the Holy Spirit. The stork, piety and good fortune; the goose, folly; the peacock, pride; the pelican, sadness; the kingfisher or halcyon, tranquillity.

Mythological and Sacred Birds.

Phœnix — harpy — roc. Ravens of Odin — vulture of Prometheus — sacred ibis of Egypt. Birds sacred to the Greek gods were: owl to Athene, peacock to Juno, dove to Venus, eagle to Jove.

Birds of the Bible.

Any concordance will give the necessary references.

Birds of the Modern Poets.

Study Wordsworth, Longfellow, Tennyson, Lowell, Bryant, for their allusions to birds.

Birds in their Cages.

Birds usually caged — canary — bullfinch — mocking-bird — parrot. Native home of each. Care which they require. Duty of owners to provide for health and happiness of their prisoners. How bullfinches are taught to whistle tunes. Cruelty of caging our wild birds.

BOOKS OF REFERENCE.

Birds of America	John James Audubon.
A History of North American Birds . .	Baird, Brewer, Ridgeway.
Ornithology and Oölogy of New England	Edward A. Samuels.
The Birds and Seasons of New England	Wilson Flagg.
Animal Memoirs	Samuel Lockwood.
Wake Robin	John Burroughs.
Birds and Poets	John Burroughs.
Upland and Meadow	Charles C. Abbott.
Bird Ways	Olive Thorne Miller.
Birds in the Bush	Bradford Torrey.
Birds through an Opera Glass . . .	Florence A. Merriam.
Our Common Birds	John B. Grant.

LESSON XXIX. — POEMS RELATING TO BIRDS.

EXERCISE I.

Pupils are each to bring one of the following poems to be read in class.

To a Waterfowl	William Cullen Bryant.
The Titmouse	Ralph Waldo Emerson.
The Sandpiper	Celia Thaxter.
Robert of Lincoln	William Cullen Bryant.
The Stormy Petrel	Barry Cornwall.
To the Skylark	Percy Bysshe Shelley.
The Legend of the Crossbill	Henry W. Longfellow.
The Birds of Killingworth	Henry W. Longfellow.
The O'Lincoln Family	Wilson Flagg.
Elegy on Lesbia's Sparrow	Catullus.
The Eagle	Alfred Tennyson.
To the Cuckoo	William Wordsworth.
The Belfry Pigeon	N. P. Willis.
To the Eagle	James G. Percival.
The Skylark	James Hogg.
To the Skylark	William Wordsworth.
The Pewee	J. T. Trowbridge.
The Jackdaw of Rheims	Thomas Ingoldsby.
The Dying Swan	Alfred Tennyson.

Note. — These poems can be found in any good collection of miscellaneous poems. Many are in the different school readers.

LESSON XXX. — DOMESTIC ANIMALS.

The completest, the most singular, the most useful conquest of man — the domestic dog. — *Cuvier.*

Ye who perchance behold this simple urn,
Pass on — it honors none you wish to mourn;

To mark a friend's remains these stones arise;
I never had but one, and here he lies.

Lord Byron's Epitaph to his Dog Boatswain.

Experiment shows that the bird and the dog reason as the hunter does; that all the animals show the same good sense in their humbler walk that the man who is their friend or enemy does; and if it be in smaller measure, yet it is not diminished, as his often is, by freak or folly. — *Ralph Waldo Emerson.*

This dog hath so himself subdued
That hunger cannot make him rude;
And his behavior does confess
True courage dwells with gentleness.

Mrs. Phillips.

EXERCISE I. — THE FOLLOWING QUESTIONS SHOULD BE ANSWERED ORALLY.

Name the domestic animals. Why so called? How far back can we trace the dog? Are there wild dogs? Where are wild horses found? What is their history? Where are wild sheep found? Which of our domestic animals was held sacred in Ancient Egypt? Who was the Bull Apis supposed to be? How was he recognized? Which animal is the symbol of Christ? Of Christians? Which animal is the symbol of strength? Of patience? Of meekness? Of greed? Which has most intelligence? Most love for man? Which is most graceful? Most angular? Most picturesque? What animals graze? What animals lap in drinking? Why do they? With what ones do we use the word flock? Herd? Drove? Pack? Is horse-flesh used for food? Where are dogs used as beasts of burden? What famous breed hunt for travellers lost in the snow? What sacred animal did the children of Israel make in the wilderness? What Greek goddess was called ox-eyed? Did the Indians have domestic animals when America was discovered? How is steam-power measured? What is the ordinary age that horses reach? Dogs? Cats? Sheep? Cows? What star is called the Dog-star? Why? How many teeth has a cow? A sheep? For how many years can a horse's age be told by his teeth? Are a cow's horns before or behind her ears?

EXAMPLES OF DESCRIPTIONS OF ANIMALS.

THE WAR HORSE.

Hast thou given the horse his strength? Hast thou clothed his neck with his quivering mane? The glory of his nostrils is terrible. He paweth in the valley and rejoiceth in his strength, he hurries on to meet the armed man, — he mocketh at fear, — he turneth not his back from the sword. The quiver rattleth against him, — the glittering spear and the shield, — he swalloweth the ground with fierceness and rage; neither believeth he that it is the sound of the trumpet. He saith among the trumpets Ha! ha! and he smelleth the battle afar off, and heareth the thunder of the captains and the shouting. — *Bible (Revised Edition).*

THE COW.

The cow belongs among the picturesque animals. Her shaggy, loose-jointed body, her irregular, sketchy outlines, her tossing horns, her bushy tail, her swinging gait, her tranquil habits, — all tend to make her an object upon which the artist's eye loves to dwell.

The cow appears in pictures much oftener than in literature, yet she has given us some good words and hints. How could we get along without the parable of the cow that gave a good pail of milk and then kicked it all over? Or the parable of the cream and the skimmed milk, or of the buttered toast? We know, too, through her aid, what the horns of a dilemma mean, and what comfort there is in the juicy cud of revery. The cow has not been of much service to the poet, and yet I remember that Jean Ingelow could hardly have managed her "High Tide" without "Whitefoot" and "Light-

foot," and "Cusha! Cusha! Cusha!" calling. Or Trowbridge his "Evening at the Farm," without the musical refrain of "Co boss! Co boss! Co! Co!" which is the real call of the American farm boy. — *John Burroughs.*

Note. — **This is not such a description as would be found in a book of natural history. It is less accurate, but more readable. It is a literary, not a scientific description. The selection is taken from** ***Our Rural Divinity.***

TROWSERS.

"Trowsers was an animal concerning whose breed and parentage there existed the profoundest uncertainty. He belonged distinctly to no class, but had the peculiarities of many; his outer dog, however, formed but a small portion of his nature. The virtues of Trowsers' disposition were absolutely without number. He had the fidelity of the terrier, the sporting proclivities of the setter, the speed of the greyhound, the dignified self-respect of the mastiff, — everything, in short, was in him combined.

"In his tastes he was a creature of sensitive discriminations. His leading passions were an all-absorbing adoration for his master, and an equally absorbing hatred for street-boys — the latter born, no doubt, of bitter memories concerning those ringed scars by which his hind legs were still decorated. Upon these fundamental mainsprings of his being were grafted other and lesser loves and hates. He loved those who loved his master, and scented out with unerring exactitude those who were unfriendly to him. Duns were his detestation; all tradesmen, as possible bearers of bills, came in for a share of his disapprobation.

"His feelings toward women were of the most deadly animosity. The landlady, whom he grudgingly suffered

to live because he conceived that in some way she was of use to his master, came in for nothing better, even toward the dinner hour, than suppressed growls; the timid little servant-maid lived in terror of her life by reason of him; the laundress left the linen, tremblingly, at the street door, and took to her heels at the distant thunder of his voice; whilst as to the occasional working-woman, a double fee was necessary to induce her to venture into the rooms where 'that there wild beast' was to be met with. There were no distinctions in this sweeping condemnation."

LESSON XXXI. — GENERAL SUBJECTS RELATING TO ANIMALS.

Dogs of History and Tradition.

Argus, the dog of Ulysses; the dog of Alcibiades (the story is told by Plutarch); Math, the dog of Richard II. of England; Barry, the St. Bernard, instrumental in saving the lives of forty persons; Sirrah, Hogg's dog, told of in *The Shepherd's Calendar;* Maida, Sir Walter Scott's greyhound, etc.

Poems about Dogs.

Beth Galert, William Spencer. *Flush, My Dog,* Elizabeth Barrett Browning. *Epitaph of Boatswain,* Lord Byron. *Roger and I,* J. T. Trowbridge. *The Twa Dogs,* Robert Burns.

Dogs in Literature.

The works of Sir Walter Scott, Charles Dickens, and Charles Kingsley abound in dogs.

Attributes of the Dog.

Love, faithfulness, obedience, sensitiveness, jealousy, patience, curiosity, mercy. Relate anecdotes which illustrate these attributes.

The Gaits of a Horse.

Walk, trot, gallop, run — natural gaits. Describe them. Pace, rack, single-foot — acquired gaits. What do photographs of different gaits show? Is the human eye sensitive enough to grasp the different attitudes?

Are Animals Happy?

Happiness of domestic animals dependent upon man. Since man has destroyed their wild instincts, the least he can do is to care for them kindly and wisely.

"I would not enter on my list of friends the man who needlessly sets foot upon a worm." — *William Cowper.*

"For the bliss of animals lies in this, that on their lower level they shadow the bliss of those — few at any moment on the earth — who do not look before and after, and pine for what is not, but live in the holy carelessness of the eternal now."

George Macdonald.

The Cat.

The cat family — history of our domestic cat — her characteristics. The beauty of kittens.

Characteristics of Various Breeds of Cattle.

The Devon, the Jersey, the Durham, the Alderney, the Holstein, etc.

Animals as Symbols.

Hog, of greed; ox, of patience; dog, of fidelity; horse, of strength; fox, of cunning; bear, of rudeness: cock and hen in Japanese pictures signify domestic happiness.

Sacred Animals of the World.

Bull — cat — crocodile — ibis, in ancient Egypt; white elephant, in Siam; cow, in India; monkey, in Benares.

Noted Painters of Animals.

Paul Potter, Verboeckhoven, Rosa Bonheur, Landseer, Schreyer, Troyon, Beard.

Mythological Animals.

Centaur, Griffin, Sphinx, Cerberus, Dragon, Unicorn, Pegasus, Chimæra, Mermaid.

Emotional Expression of Animals.

Dog wags his tail — horse moves his ears — cat raises her hair; bark — whine — howl — whinney — mew — purr — spit.

Animals of the Bible.

Select quotations with reference to the characteristics indicated. Ex. "The ox knoweth his owner, and the ass his master's crib; but Israel doth not know, my people doth not consider." — Isaiah i. 3.

A World without Domestic Animals.

Picture the condition of the world as we know it, if in a single night all the domestic animals were destroyed. Could any forces of nature be made to take the place of horses? Would plants supply sufficient food?

Stories of Pets.

Write from personal experience or what you have heard, not from books.

Read *Queer Little People*, by Harriet Beecher Stowe.

BOOKS OF REFERENCE.

Researches into the History of the British Dog	George R. Jesse.
Animal Intelligence	George J. Romanes.
The Horse of America	Henry William Herbert.
The Dog of Flanders	Ouida.
Stories of My Pets	Grace Greenwood.
Animal Memoirs	Samuel Lockwood.
Horse and Man	J. G. Wood.
Black Beauty	Marie Sewell.
Rab and His Friends	Dr. John Brown.
Our Cats and All about Them	Harrison Weir.

CHAPTER IX.

NARRATION AND DESCRIPTION COMBINED.

STUDIES IN NATURAL HISTORY (Continued).

LESSON XXXII. — STUDY OF TREES.

These questions should be answered orally, the pupils finding the answers from any available source. Many of the questions will properly provoke discussion and difference of opinion.

How do trees affect the rainfall? Why are our Western prairies treeless? What is a timber claim? Where are the tallest trees in the world? To what age do trees live? How is the age of a tree determined? Why is the test not an accurate one? From what trees is sugar obtained? Oil? Wax? Where do they get these substances? When is the resting time of trees? Do evergreens rest? How does a tree act as a pump? Wherein is the great value of the Eucalyptus? Are forest trees cultivated in any countries? Can you name any treeless tracts of South America? Of Europe? Of Asia? At what time do the buds form on trees in our climate? What tree is a symbol of strength? Which one is called "The Lady of the Forest"? What one did the Indians use to make canoes? Why do our trees turn a more brilliant color in autumn than the trees of Europe? What makes the knots in wood? Where does ebony grow? Why is rosewood so called? How do the prevailing winds affect the trees of a given region? What is the distinction between a tree and a bush? What is the most graceful tree of the Northern states? What palm grows in the United States? What trees have determinate trunks? indeterminate? How many leaves do you think there are on a maple

tree? (Select one and estimate by counting the leaves on a small branch.) If they wére laid, side by side, how great a space would they cover? If laid in line, how far would they reach? Is the shade of all trees equally cool? Have trees any warmth in winter?

LESSON XXXIII.—THE AMERICAN ELM.

EXERCISE I.—MODEL FOR STUDY.

WHITE ELM *(Ulmus Americana).*

The American elm is one of the most magnificent trees of Eastern United States. From a root, which in old trees spreads much above the surface of the ground, the trunk rises to a considerable height in a single stem. Here it usually divides into two or three principal branches which go off by a gradual and easy curve. These stretch upwards and outwards with an airy sweep — become horizontal, the extreme branchlets, and in ancient trees the extreme half of the limb, become pendent, forming a light and regular arch. This graceful curvature and absence of all abruptness in the primary limbs are entirely characteristic of the tree, and enable an observer to distinguish it in winter, and even at night, when standing in relief against the sky.

The American elm has three most striking and distinct shapes. The tall Etruscan vase is formed by four or five limbs, separating at twenty or thirty feet from the ground, going up with a gradual divergency to sixty or seventy, and then bending rapidly outward, forming a flat top with a pendent border. The single or compound plume is represented by trees stretching up in a single stem, or two or three parallel limbs to

the height of seventy, or even a hundred feet, and spreading out in one or two light, feathery plumes. Sometimes the elm assumes a character akin to the oak: this is when it has been transplanted young into an open situation and always remained by itself. It is then a broad, round-headed tree.

The character of the trunk is almost as various as that of the general form of the tree. You sometimes see it a straight, gradually tapering column, shooting up to sixty or seventy feet without a limb; at other times you see it a verdant pillar of foliage feathering from the branches to the ground.

With the earliest spring the outmost and uppermost branches are fringed with numerous bunches of reddish brown blossoms, soon to give place to the soft green of the young leaves. The flowers are in numerous clusters, of from eight to twenty in a cluster, on the sides of the terminal branches. Each flower is supported on a green slender thread, from one-fifth to half an inch long, and consists of a brown cup parted into seven or eight divisions, and containing about eight brown stamens, and a long compressed ovary, surmounted by two short styles. This ripens into a flattened seed-vessel, called a samara, which is winged on every side with a thin fringed border. The flowers appear early in April or even in March, and the samaræ are mature before the expansion of the leaves.

The leaves are on very short petioles, broad ovate, heart-shaped or rounded at base, acuminate at apex, doubly serrate at margin; divided by the midrib into very unequal parts of which the upper is larger — somewhat woolly when young, afterwards roughish on both surfaces; usually from two to four inches long,

and one and a half to two and a half broad, but varying extremely in size. The rich green of the leaves turns in autumn to a sober brown, which is sometimes touched with a bright golden yellow.

The elm grows from Nova Scotia to Georgia, and from the Atlantic to the Pacific. The Washington Elm in Cambridge, Massachusetts, is the most famous elm in this country, so-called because under its shade General Washington is said to have first drawn his sword on taking command of the American army. The celebrated Whitefield preached under the shade of this tree in 1744. A single crop of the leaves of this tree, if laid side by side, would cover, it is estimated, two acres of ground. — *From Trees and Shrubs of Massachusetts, by George B. Emerson.*

What is an Etruscan vase? How many forms of elm trees? Distinguish them. How do the roots of the elm grow, deep or near the surface? Do you know a tree which has the Etruscan form? the round head? the plume? feathery trunk? What time does the elm blossom? What time does it ripen its samaræ? What is an acuminate apex? serrate margin? doubly serrate? Measure the largest elm in your neighborhood one foot from the ground. Compare any elm that you know with the foregoing description. Make out the skeleton or plan upon which this description was written.

LESSON XXXIV. — THE OAK.

EXERCISE I. — OUTLINE OF DESCRIPTION.

The writer should verify this outline by some tree that is well-known, and then write it with whatever changes are needed to make it a correct description of a particular tree.

Size. — Circumference one foot from ground. Estimate the height of the tree. Height of trunk before branches appear.

Characteristics. — Sturdy trunk. Limbs go out at a large angle and stretch horizontally a long distance. Limbs large, crooked, gnarled, bent.

Root. — Descends deep into the earth.

Leaves. — Two families of oaks. *White Oak Family* have more or less deeply lobed leaves — lobes round or blunt.

Red Oak Family have deeply cut leaves, with the divisions terminating in a long bristle-like point.

Leaves come out with or just before the flowers; turn brown or scarlet in autumn.

Flowers. — Two kinds, sterile and fertile. Sterile are in long, slender, pendulous catkins, which are in groups. Fertile are small, in a bud-like scaly cup. Flowers appear with or just after the leaves.

Fruit. — Acorns. Different species vary in acorns; some long and slender, others short and round. All acorns grow in cups; these vary. Acorns of White Oak Family are almost sweet and grow in one season. Those of the Red Oak Family require two seasons to come to maturity.

Varieties of Oak. — Red, black, scarlet, scrub, white, chestnut, etc.

Use of Oak. — Ship timber, — woodwork of houses, — articles of furniture.

Miscellaneous. — Druids' regard for oak trees. — Oak grove at Dodona. — Oak galls. — Famous oaks. — Poems about oaks.

LIST OF TREES FOR SIMILAR DESCRIPTION.

Cherry	Willow	Beech	Poplar
Maple	Birch	Apple	Linden
Hickory	Magnolia	Sycamore	Pine
Chestnut	Dogwood	Buckeye	Larch

NOTE. — The cherry gives beautiful wood for cabinet work; takes a very high polish. There are three varieties of the maple which are common, — sugar, white or silver, and red. May be distinguished by their leaves, also by their blossoms. The twigs and flowers of the red maple are a deep scarlet color in the spring; long before any other flowers appear. Lowell says, "The maple reddens to a coral reef." Both sugar and red maple show the curly and bird's-eye varieties. Hickory gave the well-known sobriquet of General Andrew Jackson. Chestnut is cultivated in the West

for its nuts; its wood is very lasting. Willow is used most extensively in the production of charcoal for gunpowder. Bark of birch was used by the Indians in making their canoes. Several varieties grow in the United States. The yellow birch is the one whose bark is pleasant to eat. The white birch was called by Coleridge "The Lady of the Forest." Beech is noticeable for its smooth gray bark and fine delicate twigs; its nuts are small but sweet, and much loved by squirrels. The apple tree in old age is one of the most picturesque of trees; it is so bent and gnarled as to possess a beauty of ugliness. Dogwood bears the buds of its flowers very plainly in the fall. On one branch in October you find the leaves, the ripe fruit, and the buds for next year's blossoms. The sycamore is perhaps better known by its name button-ball. Seeds of the pine are the thin scales found in the cones; and the pollen of the pine is the substance popularly supposed to be sulphur which frequently falls during rain-storms.

BOOKS OF REFERENCE.

Trees and Shrubs of Massachusetts . . . . George B. Emerson.
Trees of New England . . . . Wilson Flagg.
Trees and Tree-Planting . . . . J. S. Brisbin.

LESSON XXXV. — GENERAL SUBJECTS CONCERNING TREES.

Shade Trees for Cities.

What are the adverse conditions in cities? What trees can best withstand them? Care which city trees should have to compensate for their disadvantages. Kinds that are best for cities.

Autumn Leaves.

Note the autumn colors of the leaves of maple, elm, beech, oak, willow, etc.

Read *Autumnal Tints*, by Henry D. Thoreau.

Evergreen Trees.

Different varieties. When do they lose their leaves? Character of their leaves — form of their trunks. Mammoth trees of California are evergreens.

Nut Trees.

Hickory, walnut, butternut, chestnut, beechnut, oak, etc.

Effect of Forests upon a Country.

Rainfall — fertility — streams — "windbreaks" for crops — beauty — animal life. — Destruction of forests. — Ways in which the wood of the country is being used apart from its use as fuel. — Railroad ties — houses — barns — furniture — wooden ware — handles of utensils — matches — pencils — spools — toothpicks.

Historic Trees.

The cypresses of Montezuma at Chapultepec, Mexico. The chestnut of a hundred horsemen upon Mt. Etna. The Wadsworth Oak at Genesee, N.Y., said to be five centuries old. Washington's Elm at Cambridge, Mass. The Charter Oak at Hartford, Conn. The Old Elm on Boston Common. Arnold's Willow opposite West Point. Treaty Elm on the banks of the Delaware, under which William Penn made a treaty with the Indians in 1682. Pope's Willow at Twickenham, England. Tell something of the history of these trees, why famous, and if now in existence.

Trees in Mythology.

Oaks of Dodona; Olive of Pallas Athene; Igdrasyl, the tree of the universe; Laurel as Daphne; Soma, the sacred tree of India.

Trees as Symbols.

Palm, of victory; laurel, of triumph; oak, of strength; cypress, of woe; olive, of peace; willow, of grace.

Arbor Day.

How it is generally observed. Is it the same day in all states? Why not? What peculiarity of Nebraska made its authorities think of instituting an Arbor Day?

Fruit Trees.

Peach — plum — apple — cherry — apricot. Native land of each. How fruits are improved — grafts — seedlings. Wild fruits of the United States — their value as food.

Poems about Trees.

Woodman, spare that Tree	George P. Morris.
The Planting of the Apple Tree	William Cullen Bryant.
A Forest Hymn	William Cullen Bryant.
The Oak	James Russell Lowell.
The Palm Tree	John G. Whittier.
The Brave Old Oak	Henry F. Chorley.
The Oak Tree	Mary Howitt.
The Trees	Lucy Larcom.

LESSON XXXVI. — FLOWERS. STUDY OF TERMS.

The botanical terms relating to the flower — calyx, sepal; corolla, petal, perianth; stamens, filament, anther; pistil, ovary, ovules, style, stigma — must be thoroughly understood.

Also the terms of inflorescence, — scape, raceme, catkin, umbel, head, spike.

And the terms descriptive of kinds of leaves, — simple, compound, lobed, cut; of venation of leaves, — net-veined, parallel-veined; of forms of leaves, — oval, lanceolate, orbicular; margins of leaves, — serrate, dentate, crenate, entire; the apex of leaves, — acute, obtuse; the bases, — acute, obtuse, cordate, sagittate, auriculate.

Note. — Any botany will give the meaning of these terms, and sufficient time should be given to their study to make them familiar. They can best be learned and most quickly by means of study of specimens.

LESSON XXXVII. — DESCRIPTIONS OF PLANTS.

EXERCISE I. — THE WILD ROSE.

The rose which grows by the roadsides and in the fields blossoms in June. The bush is low, and the flowers grow in loose clusters or solitary. The calyx consists of a single green cup with five lobes that look like separate sepals. The corolla is made up of five separate petals, each of a delicate pink color, and somewhat notched at the edge. There are many stamens with light yellow filaments and bright yellow anthers. There are many pistils growing out of the calyx cup; each has its ovary, style, and stigma. The fruit of the rose is the hip, a bright red ball crowned with the calyx lobes.

The rose leaf is compound, made of five leaflets. It has a stipule at the base. Each leaflet is oval in shape, has an obtuse base and an acute apex. Cultivated roses differ from wild ones in that they have more petals, with fewer stamens and pistils.

LIST OF PLANTS FOR SIMILAR DESCRIPTIONS.

The Petunia.

Note its bushy shape; its clammy, sticky leaves; the shape of the leaves, — apex, base, and margins. Observe how the flowers grow in the axils of the leaves; shape of the flowers — funnel-form — five lobes of calyx — five lobes of corolla — five stamens inserted on corolla tube. Note the different colors, — single and double varieties. Natives of South America; grow rapidly from seed; can be propagated by slips. Add any personal experiences in growing petunias.

The Fuchsia.

Named from a German botanist, Dr. Fuchs. South American plant — many varieties; color, all shades and tints of red with

white and purple; woody, like a little tree. Observe the arrangement of leaves on branches; shape of leaves; blossom in fours, instead of fives, as in the petunia. Necessary care that the fuchsia requires. Does it ripen seed? How propagated?

The Nasturtium.

Common garden flower, — very irregular, — brought from Peru. "Peru is apt to grow sun-colored flowers, and thence comes what we call the nasturtium, though it has one very good English name, — Indian Cress, and one Latin one, Tropæolum, or trophy, — given because the leaves are like shields and the flowers like golden helmets. It is a droll flower, with its yellow calyx growing out into a long spur behind, and the little fringes to its yellow or orange petals." — *Charlotte M. Yonge.*

Tulip.

Care of a tulip bed — when planted — when blossoms. Describe leaf — note the venation — observe that the flower is in threes, as the fuchsia is in fours, and the petunia in fives. Colors of flower. Add something of the history of tulips. Where do the bulbs come from?

NOTE. — There is no intention of confining the list to those mentioned; members of the class may select for description any flowers that they know.

LESSON XXXVIII. — GENERAL SUBJECTS RELATING TO FLOWERS.

National Flowers and those Associated with Eminent Persons.

Rose, the national flower of England; the thistle, of Scotland; the shamrock, of Ireland; the lily, of France; the marguerite, of Italy; the stephanotis, of Austria; the mignonette, of Saxony; the chrysanthemum, of Japan; the cactus, of Mexico; the maple leaf, of Canada. United States has none. Old Egypt had the lotus.

The red rose was the badge of the House of Lancaster; the white rose, that of York; the violet was the favorite flower of Napoleon I.; the cornflower, or blue bachelor's button, that of Kaiser William I. of Germany. Tell as many of the stories as you can find which give the reason for the selection of these flowers. Since the United States has no national flower, how can she get one? What would you prefer as the national flower? Why?

The Rose Family.

Roses, apples, peaches, plums, pears, strawberries, raspberries, blackberries. How are all these roses? In what do the flowers differ? In what are they alike?

Wild Flowers of Spring.

Read *The Procession of the Flowers*, in *Out-Door Papers*, by Thomas W. Higginson.

Wild Flowers of Autumn.

Aster, golden-rod, iron-weed, milkweed, eupatorium, sunflower.

"The wind-flower and the violet, they perished long ago;
And the briar-rose and the orchis died amid the summer glow;
But on the hill the golden-rod, and the aster in the wood,
And the yellow sunflower by the brook, in Autumn beauty stood,
Till fell the frost from the clear cold heaven, as falls the plague on men,
And the brightness of their smile was gone from upland, glade, and glen."

The Death of the Flowers, by William Cullen Bryant.

Varieties of Wild Flowers found in November.

It will be found a very interesting enterprise to hunt for wild flowers in November; and the number found will be much larger than any one who has never tried it, would suppose.

The Flowers of the Months.

Elm blossoms in February and March; maple, in April and May; cherry and apple, in May; rose, in June; golden-rod, aster, and sunflower, in August, September, and October; witch-hazel, in November. Add others to the list.

Care of House Plants.

Soil — sunlight — moisture — care of leaves. Effect of gas, steam, hot air. What varieties flourish in the house?

Flowers as Decorations.

Suitable for all occasions — joy — sorrow. Always an appropriate gift. Skill required in arrangement of flowers. The Japanese have made the arrangement of flowers a fine art, with definite rules, not to be transgressed. — See "Japonica," by Sir Edwin Arnold, in *Scribner's Monthly*, December, 1890.

Flowers of the Bible.

Any concordance will give the names and references.

Mythological and Sacred Plants.

Mistletoe, sacred to the Druids, and still a Christmas decoration. Passion-flower typifies in its parts the passion of Christ. Daffodil, or Poet's Narcissus, was sacred to Persephone. Asphodel grew in the meadows of Hades. Lotus, sacred to Buddha, and also the sacred flower of the ancient Egyptians. Pomegranate was revered by the Hebrews, and placed by them on the robe of the High Priest. Moly is the unknown plant that Homer says was able to fortify one against the transformations of Circe. The lily and the rose were sacred to the Virgin Mary. Witch-hazel was believed to possess occult powers.

The Flowers of American Poets.

Study the poems of Bryant, Lowell, Longfellow, Whittier, or Holmes, for allusions to flowers. An interesting comparison may be made between the flowers of Bryant and those of Lowell, or those of Longfellow and those of Whittier.

BOOKS OF REFERENCE.

Folk-lore of Plants . . . . . . T. F. Thistleton Dyer.
Out-Door Papers . . . . . . Thomas Wentworth Higginson.
The Herb of the Field . . . . Charlotte M. Yonge.
Flowers and Flower Lore . . . Rev. Hilderic Friend.

LESSON XXXIX. — POEMS TO BE READ.

Each pupil should bring one or more of the following poems to read in class: —

Daffodils	William Wordsworth.
The Rhodora	Ralph Waldo Emerson.
To the Fringed Gentian	William Cullen Bryant.
The Death of the Flowers . . .	William Cullen Bryant.
Jack in the Pulpit	From *Child Life*.
Trailing Arbutus	Rose Terry Cooke.
The Yellow Violet	William Cullen Bryant.
Light and Shade	Jean Ingelow.
Daffy-down-dilly	Mrs. Warner.
Flowers	Thomas Hood.
Talking in Their Sleep	Edith Thomas.
To a Mountain Daisy	Robert Burns.
A Song of Clover	Saxe Holm.
To the Dandelion	James Russell Lowell.
The Clover	James Whitcomb Riley.
Field Flowers	Thomas Campbell.
The Thistle Flower	Alice Cary.
The Flower	Alfred Tennyson.
'Tis the Last Rose of Summer . .	Thomas Moore.

EXERCISE I. — EXPLAIN THE FOLLOWING PLANT PROVERBS.

A pine tree wishes herself a shrub when the axe is at her root.

Plant a crab where you will, it will never bear pippins.

With time and patience the leaf of the mulberry becomes satin.

He that would have fruit must climb the tree.

The smallest axe may fell the largest oak.

Wherever a man lives he is sure to have a thorn-bush near his door.

He that handles a nettle tenderly is soonest stung.

Get thy spindle and thy distaff ready, and God will send the flax.

The tree is no sooner down, but every one runs for his hatchet.

CHAPTER X.

STUDY OF RHETORICAL FIGURES.

Rhetorical figures are intentional deviations from the plain and ordinary mode of speaking, for the sake of greater effect. The following are the figures most commonly used.

LESSON XL. – FIGURES BASED ON COMPARISON.

Simile. — A simile is a comparison, definitely expressed, between objects that are not of the same class.

As and *like* are the usual signs of a simile, but *so, just as, similar to,* and many others may be used for the purpose; but only such objects as belong to different classes, when compared, form a simile. "John is as slender as his brother," is no simile; but "John is as slender as a young sapling," is a simile.

EXERCISE I. — IN THE FOLLOWING EXAMPLES POINT OUT IN WHAT THE SIMILE CONSISTS.

And ice, mast high, came floating by,
As green as emerald. — *S. T. Coleridge.*

The sails are scattered abroad like weeds;
The strong masts shake like quivering reeds.

She told me her story once; and it was as if a grain of corn that had been ground and bolted had tried to individualize itself by a special narrative.

The Assyrian came down like a wolf on the fold. — *Byron.*

Bent like a laboring oar which toils in the surf of the ocean;
Bent but not broken by age was the form of the notary public.
Longfellow.

The lovely moon climbs up the sky
  As one who walks in dreams,
A tower of marble in her light,
A wall of black, a wall of white,
  The stately vessel seems. — *Longfellow.*

Simile, being the great illustrative figure, is especially adapted to promote clearness of thought and expression; it is not so well adapted to force and passion. It is very common in imaginative prose and in poetry.

EXERCISE II.

Write original or well-known similes.

Write similes using the names of animals that we take as the type of the following conditions: strength — weakness — poverty — bravery — brusqueness — cold — happiness — sickness.

What is the type of freedom? of weight? uncertainty? Quote a simile from Longfellow; from Whittier; from Shakespeare.

Metaphor. — A metaphor is a comparison which is implied between two objects that are not of the same class.

A simile says that two objects are alike; a metaphor says that one object is another, leaving the comparison to be understood.

"That man is like a fox in his dealings," is a simile.
"That man is a fox in his dealings," is a metaphor.

Sometimes a metaphor consists simply of a transferred epithet.

The plowman homeward plods his *weary* way.

EXERCISE I. — POINT OUT THE METAPHORS IN THE FOLLOWING EXAMPLES.

Spare moments are the gold-dust of time.

A steep and watery mountain rolls apace.

Necessity is the mother of invention.

My wingèd boat, a bird afloat,
Swims round the purple peaks remote. — *Buchanan Read.*

Aloft on sky and mountain wall
Are God's great pictures hung. — *Whittier.*

The bluebird carries the sky on his back. — *Thoreau.*

Metaphor is the most common and spontaneous of all the figures. Many metaphors can be made directly from similes, — in such case the metaphor is always stronger than the simile. For example, "Ingratitude ! thou fiend with a heart like marble !" is not as strong as "Ingratitude ! thou marble-hearted fiend !"

An extended metaphor is called an allegory, and in an allegory the principal subject is frequently omitted.

EXERCISE II.

Write a metaphor, comparing pride to a rocket; truth to light; sorrow to a cloud; water to crystal; sunlight to gold; hope to sunlight.

Write original metaphors. Quote four metaphors.

LESSON XLI. — FIGURES BASED ON SUBSTITUTION.

Metonymy. — Metonymy is a figure of rhetoric in which the name of one object is put for another, the two being so related that the mention of one recalls the other.

The most common forms of metonymy are: —

Cause for effect.

Ex. He writes a good hand (handwriting).

Effect for cause.

Ex. Death fell in showers (bullets).

The container for the thing contained.

Ex. The kettle boils (water).

The sign for the thing signified.

Ex. The pen is mightier than the sword (intelligence *vs.* force).

The name of an author for his works.

Ex. We read Longfellow.

EXERCISE I. — TELL WHAT KIND OF METONYMY IS FOUND IN THE FOLLOWING EXAMPLES.

Strike for your altars and your fires.

Beware the cup.

They have Moses and the Prophets.

He smokes his pipe.

The sun drove us indoors.

The stars and stripes now float over Alaska.

EXERCISE II.

Write an example of metonymy in which the ballot represents the voter, and the bullet the soldier. One using the name of an author for his works; cause for effect; sign for thing signified; container for thing contained.

Synecdoche. — Synecdoche is a figure of rhetoric in which the name of a part is used for a whole, or the whole for a part. It is really a specialized form of

metonymy; the idea being that the name of a whole and of a part are interchangeable.

The variations of synecdoche are: —

Use of a definite number for an indefinite.

Ex. Ten thousand fleets sweep over thee in vain!

The species for the genus.

Ex. A second Daniel come to judgment.

The material for the thing made.

Ex. The marble speaks.

EXERCISE I. — EXPLAIN THE SYNECDOCHE IN THESE EXAMPLES.

Fifty sail are on the horizon.

Belinda smiled, and all the world was gay. — *Pope.*

He stands a Saul among his fellows.

He employs a score of hands.

His hoary head in silver rolled;
He seemed some seventy winters old. — *Scott.*

All hands to the pumps!

He raised his glittering steel on high.

EXERCISE II. — GIVE AN EXAMPLE OF EACH KIND OF SYNECDOCHE, EITHER ORIGINAL OR QUOTED.

LESSON XLII. — ADDITIONAL FIGURES.

Personification. — Personification consists in giving human feeling and intelligence to inanimate things.

The English language is especially adapted to effective personification, because the gender of nouns depends upon the sex or want of sex of the objects named, and not upon grammatical distinctions.

EXERCISE I. — EXPLAIN THE FOLLOWING EXAMPLES.

Grim-visaged war has smoothed his wrinkled front. — *Shakespeare.*

And freedom shrieked as Kosciusko fell. — *Campbell.*

The conscious water saw its Lord and blushed. — *Milton.*

I chatter, chatter as I flow,
To join the brimming river,
For men may come and men may go,
But I go on forever. — *Tennyson's Brook.*

Allusion. — Allusion is an historical or literary reference more or less distinct.

EXERCISE I. — EXPLAIN THE FOLLOWING ALLUSIONS.

When I was a beggarly boy
And lived in a cellar damp,
I had not a friend or a toy,
But I had Aladdin's lamp. — *Lowell.*

The wolf, in order to justify his intended slaughter, complained loudly of the misdeeds of the lamb.

Climax. — Climax, or the rhetorical ladder, is the arrangement of a succession of words, or clauses, in such a way that the weakest may stand first; and that each in turn may rise in importance and make a deeper impression on the mind than that which preceded it. Anti-climax reverses the order: this is often used in humorous writings.

EXERCISE I. — EXPLAIN THE FOLLOWING EXAMPLES.

I came, I saw, I conquered.

Since concord was lost, friendship was lost, fidelity was lost, liberty was lost, — all was lost.

We have petitioned, we have remonstrated, we have supplicated, we have prostrated ourselves before the throne. — *Patrick Henry.*

Hyperbole. — Hyperbole is exaggeration. It is sometimes very effective, but should be used sparingly.

EXERCISE I.—EXPLAIN THE FOLLOWING HYPERBOLES.

They were swifter than eagles; they were stronger than lions. *Bible.*

Here once the embattled farmers stood,
And fired the shot heard round the world.—*Emerson.*

Irony.—Irony is language that, taken literally, expresses the contrary of what is meant. The tone or manner of the speaker shows the meaning.

Ex. Then Elijah said to the prophets of Baal, "Cry aloud, for he is a god."

LESSON XLIII.—STUDY OF EXAMPLES OF RHETORICAL FIGURES.

Point out and explain the figures in these examples.

The quality of mercy is not strained;
It droppeth as the gentle rain from heaven
Upon the place beneath.—*Shakespeare.*

Lo, with a mournful sound like the voice of a vast congregation,
Solemnly answered the ocean.—*Longfellow.*

But he the favorite and the flower,
Most cherished since his natal hour,
* * * * *
He, too, was struck, and day by day
Was withered on the stalk away.—*Byron.*

The sceptre shall not depart from Judah.—*Bible.*

Soon as the evening shades prevail,
The moon takes up the wondrous tale,
And nightly to the listening earth
Repeats the story of her birth.—*Addison.*

A thousand shall fall at thy side; and ten thousand at thy right hand, but it shall not come nigh thee.—*Bible.*

Give us this day our daily bread.—*Bible.*

How sweet the moonlight sleeps upon this bank. — *Shakespeare.*

Give every man thine ear, but few thy voice. — *Shakespeare.*

Suffer not yourselves to be betrayed with a kiss. — *Patrick Henry.*

Friends, Romans, countrymen, lend me your ears. — *Shakespeare.*

Yes, the year is growing old
And his eye is pale and bleared;
Death with frosty hand and cold
Plucks the old man by the beard. — *Longfellow.*

Night's candles are burnt out, and jocund Day
Stands tiptoe on the misty mountain tops. — *Shakespeare.*

With storm-daring pinion and sun-gazing eye,
The Gray Forest Eagle is king of the sky. — *A. B. Street.*

Olympus is but the outside of the earth everywhere.

An Austerlitz is not Heaven's stamp of approval.

Sport that wrinkled Care derides,
And Laughter holding both his sides. — *Milton.*

He then drew a picture of the sufferings of our Saviour; his trial before Pilate, his ascent up Calvary, his crucifixion, and his death. — *William Wirt.*

The waters slept. Night's silvery vail hung low,
On Jordan's bosom. — *Willis.*

Tender-handed grasp the nettle, and it stings you for your pains;
Grasp it like a man of mettle, and it soft as silk remains.

One sees with each month of the many-faced year,
A thousand sweet changes of beauty appear. — *Owen Meredith.*

What has the gray-haired prisoner done?
Has murder stained his hands with gore?
Not so; his crime is a fouler one —
God made the old man poor. — *Whittier.*

Announced by all the trumpets of the sky
Arrives the snow, and driving o'er the fields
Seems nowhere to alight. — *Emerson.*

CHAPTER XI.—STUDY OF AUTHORS.

LESSON XLIV.—HENRY WADSWORTH LONGFELLOW.

**Born at Portland, Me., Feb. 27, 1807.
Died at Cambridge, Mass., March 24, 1882.**

Each pupil should have a complete copy of Longfellow's poems.

EXERCISE I.—STUDY OF BALLADS.

Class should read carefully these ballads, and be prepared to answer orally the questions below.

The Skeleton in Armor.
The Wreck of the Hesperus.
The Luck of Edenhall.
The Elected Knight.

What is a ballad? How was the poem *The Skeleton in Armor* suggested to Longfellow? What is the meaning of Viking? skald? saga? skoal? What tower is referred to in the poem? Note the similes in the poem. How many syllables in each line of the stanza beginning, "I was a Viking bold"? Which ones are accented? Which lines rhyme? How many syllables in each line of the first stanza of *The Wreck of the Hesperus?* What circumstances suggested this poem? Which lines rhyme? How many figures in the second stanza? What are they? Where is the Spanish Main? What is a skipper? What allusion in this poem? Is there any historical basis for *The Luck of Edenhall?* What was the luck? What is a Fountain Sprite? Who once believed in them? What makes a kind of refrain to the poem? Are there any stanzas in *The Elected Knight* that are without rhymes? Which of the four poems do you like the best?

EXERCISE II. — READ THE FOLLOWING TALES OF A WAYSIDE INN.

Paul Revere's Ride.
The Falcon of Ser Federigo.
King Robert of Sicily.
The Bell of Atri.
The Legend of Rabbi Ben Levi.
The Ballad of Carmilhan.
The Legend Beautiful.

Each member of the class should be able to give orally the story of one of these poems, noting its figures, its historical and geographical allusions; telling the number of syllables in each line of the first stanza, the number of lines in that stanza, and which lines rhyme. Who sent Paul Revere on his ride? Did Revere himself reach Concord? The real name of the North Church is Christ Church, and it still stands on Salem Street. Why were the British soldiers called Regulars? Redcoats? Does the English army still wear red? Where is the Arno? How large is it? What is a falcon? What time of year is it in the poem, *The Falcon of Ser Federigo?* What is the Talmud? What country is Allemaine? What is the Magnificat? Where do we find it? Who first repeated it? What day is Holy Thursday? What kind of a festival is Easter, fixed or movable? What is the Angelus? Where is Stralsund? Who is Klaboterman? Learn at least two selections from these poems. Find and copy at least four figures of rhetoric.

LESSON XLV. — STUDY OF EVANGELINE.

EXERCISE I. — PART THE FIRST.

Pupils should read the poem carefully, and be prepared to answer the following questions.

Where is the Basin of Minas? What does Grand Pré mean? Who were the Acadians? In what year were they removed? By

whom was the removal made? What charges were made against the Acadians as a reason for their removal? Are those charges substantiated by history. From whom did Longfellow get the idea of writing this poem? Learn the introduction. How many syllables in each line? How many accented syllables? Observe that no lines rhyme. When there are six accented syllables in a line, the measure is called hexameter. This is an unusual measure in English. Who were the Druids? What nearly obsolete word do you find in the introduction? Select six similes, four metaphors, two examples of metonymy, two of synecdoche, four allusions.

Make selections which describe places, persons; which relate stories; narrate events. Name the characters in the poems and the relation they bear each other.

EXERCISE II. — PART THE SECOND.

What is Part Second the story of? Where were the Acadians taken? What characters of Part First are found in Part Second? Observe the description of the Mississippi. What river is called the Beautiful River? What birds are mentioned in Part Second? What trees? What flowers? Observe especially the beautiful description of the prairies — the Jesuit mission — the infirmary of Philadelphia — the death of Gabriel.

LIST OF SUBJECTS FOR WRITTEN EXERCISES.

The Story of the Poem.
The Proportion of Description to Narration.
The Characters of the Poem.
Rhetorical Figures of the Poem.
The Flowers of Evangeline.
The Birds of Evangeline.
Impression of the Poem as a Whole.

'Tis truth that I speak,
Had Theocritus written in English, not Greek,
I believe that his exquisite sense would scarce change a line,
In that rare, tender, virgin-like pastoral Evangeline.
That's not ancient nor modern, its place is apart
Where time has no sway, in the realm of pure Art.

James Russell Lowell.

LESSON XLVI.—GENERAL STUDY OF LONGFELLOW.

EXERCISE I.—ORAL EXERCISE UPON SELECTIONS FROM LONGFELLOW'S POEMS.

NOTE.—For this exercise there should be assigned to each member of the class either a single poem or a group of poems. For example, one might take *The Voices of the Night;* another, the poems *By the Seaside;* another, *Morituri Salutamus;* and so on. The preparation of the exercise should be thorough. The poem or poems should be studied until they are well known; if a group, each poem should be treated by itself; its subject given; a slight sketch of it; the measure; its rhetorical figures; its allusions explained; its especial excellences marked; and quotations made from it. The poem may be compared to similar poems of other authors, or to other poems of Longfellow.

All this should be put together with as much skill as each speaker possesses, and brightened by as much wit and learning as possible. The speaker should keep an easy conversational tone and manner throughout, and be prepared to answer questions put by different members of the class at the close of the exercise.

LIST OF SUITABLE SELECTIONS.

Voices of the Night.	The Masque of Pandora.
Kéramos.	Poems on Slavery.
Songs.	Morituri Salutamus.
By the Fireside.	Birds of Passage—Flight the First.
By the Seaside.	Birds of Passage—Flight the Second.

Longfellow is probably the most popular poet of the country. The breadth of his sympathy, the variety of his acquisitions, the plasticity of his imagination, the vividness of his imagery, the equality, the beauty, the beneficence of his disposition, make him universally attractive and universally intelligible. Each of his minor poems is pervaded by one thought, and has that artistic unity which comes from the economic use of rich material. The *Hymn to the Night*, *A Psalm of Life*, *The Skeleton in Armor*, *The Village Blacksmith*, and other of his minor poems have found a lodgment in the memory of everybody, and it will be found that their charm consists in their unity as well as their beauty, that they are as much poems, complete in themselves, as *Evangeline* or *Hiawatha*. Longfellow's power of picturing to the eye and the mind a scene, a place, an event, a person, is almost unrivalled. His command of many metres, each adapted to his special subject, shows also how artistically he uses sound to re-enforce vision, and satisfy the ear while pleasing the eye.—*Whipple.*

EXERCISE II. — LIFE OF LONGFELLOW.

Short sketches of Longfellow's life may be found in School Readers, Literatures, and Encyclopædias. In James Russell Lowell's *Fable for Critics* is an appreciative criticism of Longfellow. In Stedman's *American Poets* his characteristics as a writer are clearly given. There are lives of Longfellow by Francis H. Underwood, W. Sloane Kennedy, George Lowell Austin. Also, *Life and Letters*, by Rev. Samuel Longfellow.

The poems, *My Lost Youth*, *Footsteps of Angels*, *The Children's Hour*, and *Morituri Salutamus*, contain personal allusions.

From these various sources the members of the class should give a sketch of his life and his characteristics as a writer. This may be either oral or written, and should be enlivened by incident and anecdote, and should not be simply a dry narration of facts.

LESSON XLVII. — QUICK WORK UPON LONGFELLOW'S POEMS.

Each pupil should complete the following exercise under the eye of the teacher.

Give a quotation from Longfellow.

Name a favorite poem.

Tell from what poem quotations read by the teacher are taken.

Name the poems written in hexameter verse.

Name one poem written in tetrameter verse (four accented syllables in a line).

Name poems with refrains — narrative poems — descriptive poems — poems with morals attached.

Name a dramatic poem — a ballad — a song — a religious poem — a poem of friendship — of childhood.

Give the story of any poem remembered.

Note. — In order that this exercise may have its greatest value it should be absolutely quick work, the class not knowing beforehand what they will be asked to do. It may be either written or oral.

LESSON XLVIII.—NATHANIEL HAWTHORNE.

Born at Salem, Mass., July 4, 1804.
Died at Plymouth, N.H., May 19, 1864.

There is Hawthorne, with genius so shrinking and rare
That you hardly at first see the strength that is there;
A frame so robust, with a nature so sweet,
So earnest, so graceful, so solid, so fleet,
Is worth a descent from Olympus to meet.—*James Russell Lowell.*

EXERCISE I.—STUDY OF THE HOUSE OF SEVEN GABLES.

Each pupil should read the story, and be ready to answer the following questions.

This story is called a romance. Why? What is the difference between a romance and a novel? Was the House of Seven Gables a real house or a structure of the imagination? Describe it. Name the principal characters in the book. Give selections which characterize each, either in personal appearance or in conduct; *e.g.* Hep zibah, Judge Pyncheon, Clifford, Phœbe, and Holgrave. Give selections which describe places; *e.g.* the garden, Hepzibah's shop, etc. What were the relations between Judge Pyncheon and Clifford? Why would Hepzibah receive nothing from her cousin? What makes the description of Judge Pyncheon's death in the parlor so impressive? Explain Hepzibah's and Clifford's flight.

LIST OF SUBJECTS FOR WRITTEN EXERCISES.

Hawthorne's Descriptions of Persons.
His Descriptions of Places.
The Implied Mystery of the Story.
How far the Story is derived from Real Life.
Impression of the Story as a Whole.

The scene of *The House of Seven Gables*, by Nathaniel Hawthorne, is laid in the old Puritanic town of Salem, and extends from the period of the witchcraft excitement to the present time, connecting the legends of the ancient superstition with the recent marvels of animal magnetism, and affording full scope for the indulgence of the most weird and sombre fancies.

In no former production of his pen, are his unrivalled powers of description displayed to better advantage. The rusty wooden house in Pyncheon Street, with its seven sharp-pointed gables, and its huge clustered chimney — the old elm tree before the door — the grassy yard seen through the lat-

tice-fence, with its enormous fertility of burdocks, and the green moss on the slopes of the roof, with the flowers growing aloft in the air in the nook between two of the gables, present a picture to the eye as distinct as if our childhood had been passed in the shadow of the weather-beaten edifice.

Nor are the characters of the story drawn with less sharp and vigorous perspective. They stand out from the canvas as living realities. In spite of the supernatural drapery in which they are enveloped, they have such a genuine expression of flesh and blood, that we cannot doubt we have known them all our days. They have the air of old acquaintances — only we wonder how the artist got them to sit for their likenesses. The grouping of these personages is managed with admirable artistic skill.

Old Maid Pyncheon, concealing under her scowl the unutterable tenderness of a sister — her woman-hearted brother, on whose sensitive nature had fallen such a strange blight — sweet and beautiful Phœbe, the noble village maiden whose presence is always like that of some shining angel — the dreamy, romantic descendant of the legendary wizard — the unscrupulous Judge and wise old Uncle Venner — are all made to occupy the place on the canvas which shows the lights and shades of their character in the most impressive contrast, and contributes to the wonderful vividness and harmony of the grand historical picture. — *Harper's Magazine.*

LESSON XLIX. — GENERAL STUDY OF HAWTHORNE.

EXERCISE I. — STUDY OF SHORTER STORIES.

Each pupil should read one or more of the books named.

Grandfather's Chair.
Twice-Told Tales.
Snow Image, and Other Stories.
American Notes.
Mosses from an Old Manse.
Tangle-Wood Tales.

NOTE. — Each member of the class should make selection of a story, and give a short sketch of it. Note those things which are peculiarly characteristic of Hawthorne, — the clear, simple, minute descriptions; the line of weird thought that runs through so many of his tales; the modern tone in which he retells the old stories; the graphic way in which the revolutionary scenes are pictured. The Life of Hawthorne may very properly be part of this exercise.

A study of the writings of Howells, Miss Alcott, Aldrich, Whittier, Bryant, and others can easily be made upon plans similar to those here given.

CHAPTER XII.

THE QUALITIES OF STYLE.

Style is the manner in which a writer expresses his thoughts by means of words. The essential qualities of a good style are usually considered under four divisions, — Clearness, Unity, Strength, and Harmony. If these qualities are found in the sentence, they are very apt to be found in the paragraph; — if found in the paragraph, they are likely to characterize the entire discourse.

LESSON L. — CLEARNESS.

The first thing to be considered in writing a sentence is that it shall say what it is meant to say, that its meaning shall be evident. Any sentence that fails in this respect is an incorrect sentence, though it may violate no rule of syntax.

A writer should know exactly what he wishes to say. Then by the use of words which he fully understands, taking care that his sentences are not too long, he can easily make himself understood. A few definite rules must be followed.

Rules for Clearness.

Never use a word whose meaning you do not know.

Never use a word simply because it sounds well, unless it says what you wish to say. Take nothing for granted in the meaning

of words. It often happens that careless writers transfer words from books of reference into their own writing without carefully ascertaining what the words mean.

Choose carefully between two words of similar meaning.

Here is an opportunity to apply all that has been learned in the lessons on synonyms. Daily reference to a dictionary or book of synonyms is invaluable to clearness of expression.

Always place the adverb near to the word it limits.

Just before or just after the limited word is the best place. In the two sentences, *The enemy nearly lost five hundred men*, and *The enemy lost nearly five hundred men*, the meaning is entirely different, owing to the change in position of the word *nearly*.

Place adjective and adverbial phrases so that there will be no question as to the word they limit.

The sentence, *He was driving away from the church where he had been married in a coach and six*, seems to say that he had been married in a coach and six. That, of course, is absurd. By changing the position of *a coach and six* the meaning and the sense are both preserved.

The sentence, *I saw my old friend when I was in New York, last winter, walking down Broadway*, does not tell who was walking down Broadway, the friend or the speaker. A change in the position of *walking down Broadway* would make it plain.

Construct the sentence so there can be no doubt as to the antecedent of each pronoun, personal, relative, or adjective.

NOTE. — The incorrect use of personal pronouns, already considered in Chapter III., is a fault against clearness.

See that the thought you wish to convey to others is clearly conceived in your own mind before you attempt to express it.

LESSON LI. — UNITY.

By unity we mean that a sentence shall possess but one fundamental idea. Its parts should be put together so as to make a whole. The principal rules are as follows: —

Rules of Unity.

In the course of one sentence, change the subject as little as possible.

In the sentence, *They told me if I would do as you wished, my father who loves me devotedly would answer all the questions she asked,* the various subjects make it difficult to understand what is really meant.

Things that are slightly connected in sense should not be crowded into one sentence.

The boy went to the fields with the horse which his father bought at Jackson, where Mr. Williams lives, who lost four children by the scarlet fever last winter, when we had that dreadful snow-storm. This sentence should be separated into at least two distinct sentences.

Avoid using *and* to the exclusion of other and more appropriate connectives.

This is a common fault of inexperienced writers and speakers, and has already been mentioned in Chapter I. It should be guarded against continually, as it utterly destroys the unity of a sentence.

Do not insert relative clauses into clauses that are themselves relative.

The gentlemen who came to the place which we had selected for the dinner that we meant to prepare, said it was private grounds. Such a construction makes an awkward, cumbersome sentence.

Do not add a supplementary clause to a sentence already complete.

There is to be a grand party next week to which we shall all have invitations, at least so I hear. It would be better to drop the supplementary clause and begin the sentence, *I hear there, etc.*

LESSON LII. — STRENGTH.

A sentence may be correct, it may be clear, it may have but one fundamental idea, but it may not convey the meaning in such a way as to hold the interest of the reader. Such a sentence lacks strength. The principal rules for strength are the following: —

Rules for Strength.

Avoid all unnecessary words. Such words appear in three ways, — Tautology, Redundancy, Circumlocution.

Tautology is the useless repetition of the same sense in different words.

Never did Atticus succeed better in gaining the universal love of all men. Universal and *all* express the same idea; and when one has been used, the other is not needed. Tautology is sometimes permitted in order to express strong passion or for the sake of emphasis.

Redundancy is the addition of words which are not necessary to the thought.

They returned back again to the same city from whence they came forth. Redundancy also is permitted to express passion or for the sake of emphasis. *We have seen with our eyes, we have heard with our ears.*

Circumlocution is the use of many words in a loose way to express a thought.

Avoid closing sentences and clauses with short and unimportant words.

While examples of such sentences can be found in the writings of our best English authors, nevertheless, as a rule they are to be avoided.

Frequently arrange words, phrases, and clauses to a climax.

If possible use the direct discourse rather than the indirect when quoting the words of another.

The sentence, *Napoleon said, "If I were to give the liberty of the press, my power could not last three days,"* is stronger in that form than if it were, *Napoleon said that if he were to give the liberty of the press, his power could not last three days.*

An assertion stated in the interrogative form is often stronger than when put in the declarative.

O death! where is thy sting? O grave! where is thy victory?

Strength is often gained by the use of particular instead of general terms.

"As we do not think in generals, but in particulars, — as whenever any class of things is referred to we represent it to ourselves by calling to mind individual members of it, — it follows that when an abstract word is used, the hearer or reader has to choose from his stock of images one or more by which he may figure to himself the genus mentioned." — *Herbert Spencer.*

LESSON LIII. — HARMONY.

By harmony is meant such an arrangement of the words of a sentence that they shall be pleasant to the ear. Not many definite rules can be given, but the following may be of use.

Rules for Harmony.

When two or more words are used in the same relation, it is usually best to place the shortest first.

For example, *a warm, pleasant day* instead of *a pleasant, warm day.*

Avoid an unpleasant succession of similar sounds in a sentence.

The descent was comparatively easily and quickly made. The succession of words in *ly* is unpleasant to the ear.

A balanced sentence is usually harmonious to the ear.

It is an excellent plan, when composing any discourse, to read or speak it aloud, as the ear will then detect the faults of arrangement. None of the other qualities of style should be sacrificed to harmony, but when harmony can be added to the others it is a great gain.

LESSON LIV.—STUDY OF EXAMPLES OF VARIOUS KINDS OF STYLE.

The following is a paragraph composed of a single sentence which has no quality of style except clearness. Its clearness and simplicity give it a pathos which finer writing might not have. It is the words of a little girl, telling of her desertion. The many *ands* show the inexperience of the speaker.

"I do not know where she has gone; but I am afraid she has lost herself; for, when we got to the large town, she told me to sit down on a door-step until she came back to me; and I sat a long time, until it was quite dark, and I was very cold and hungry; and she never came back to me; and I could not help crying; so the lady that lived in the house heard me, and came to me and asked me what was the matter; and when I told her, she took me into the kitchen, and gave me something to eat, and was very kind to me."

Here is another example of clearness of style. It is a description by Bayard Taylor, of his travels in Sweden. His aim has been simply to tell an easily understood story.

"I made my journey in the winter, because I was on my way to Lapland, where it is easier to travel when the swamps and rivers

are frozen, and the reindeer sleds can fly along on the smooth snow. It was very cold indeed the greater part of the time; the days were short and dark, and if I had not found the people so kind, so cheerful, and so honest, I should have felt inclined to turn back, more than once. But I do not think there are better people in the world than those who live in Norrland, which is a Swedish province commencing about two hundred miles north of Stockholm."

NOTE. — Observe that *so kind, so cheerful, so honest*, are arranged to a climax. The sentences are long, but well put together, so there is no doubt as to what they mean.

The following is an example of strength. It is taken from Emerson's essay on *Culture*. Its strength lies largely in its use of particulars in place of general statements. The force of this paragraph cannot be gained without an understanding of the allusions to Napoleon, Scott, Wellington, etc.

"I wish cities could teach their best lesson, — of quiet manners. It is the foible, especially of American youth, — pretension. The mark of the man of the world is absence of pretension. He does not make a speech; he takes a low business-tone, avoids all brag, is nobody, dresses plainly, promises not at all, performs much, speaks in monosyllables, hugs his fact. He calls his employment by its lowest name, and so takes from evil tongues their sharpest weapon. His conversation clings to the weather and the news, yet he allows himself to be surprised into thought, and the unlocking of his learning and philosophy. How the imagination is piqued by anecdotes of some great man passing incognito, as a king in gray clothes, — of Napoleon, affecting a plain suit at his glittering levee; of Burns, or Scott, or Beethoven, or Wellington, or Goethe, or any container of transcendent power passing for nobody; of Epaminondas, 'who never says anything, but will listen, eternally'; of Goethe, who preferred trifling subjects and common expressions in intercourse with strangers, and to appear a little more capricious than he was."

Harmony of style is frequently the result of due attention to unity, clearness, and strength. The fol-

lowing passages from *Old Curiosity Shop*, by Dickens, is an excellent example.

"She was dead. No sleep so beautiful and so calm, so free from trace of pain, so fair to look upon. She seemed a creature fresh from the hand of God, and waiting for the breath of life; not one who had lived and suffered death. Her couch was dressed with here and there some winter-berries and green leaves, gathered in a spot she had been used to favor. 'When I die, put near me something that has loved the light, and had the sky above it always.' These were her words. She was dead. Dear, gentle, patient, noble Nell was dead. Her little bird — a poor, slight thing the pressure of a finger would have crushed — was stirring nimbly in its cage; and the strong heart of its child-mistress was mute and motionless forever. Where were the traces of her early cares, her sufferings and fatigues? All gone. Sorrow was dead, indeed, in her; but peace and perfect happiness were born — imaged in her tranquil beauty and profound repose."

NOTE. — Here is a pleasing succession of short and long sentences. The second sentence compares death with sleep, and the ideas are arranged to a climax. The next is a balanced sentence. The fourth sentence is longer than any that has preceded it, and is pleasant to the ear on that account. Observe that the direct discourse is used to give the last words of the little girl. *She was dead* is repeated for the sake of emphasis. *Dear, gentle, patient, noble,* are arranged to a climax. The short word is placed first, and the words gradually grow stronger in their meaning, *noble* being the highest. Observe that *poor* precedes *slight*, and *mute* precedes *motionless.* A comparison between the child and her little bird — one so strong but dead; the other so weak but living — adds a touch of pathos to the narrative. The interrogative form of the sentence referring to the traces of her suffering, adds to its strength. The last sentence is balanced. The last words — *tranquil beauty and profound repose* — have in themselves a pleasing succession of sounds. Observe that the entire paragraph is metrical and may be broken into blank verse.

EXERCISE I.

Class may select paragraphs from various writers which shall illustrate the characteristics of different styles.

CHAPTER XIII.

PLAIN HISTORICAL WRITING.

This is essentially a narrative style. In every historical narrative there are digressions that are purely descriptive; often narration and description are combined; but in the main the style is narrative.

The order of events in great measure makes the plan of the narrative, but it does not destroy the necessity of the writer's seeing the whole as a unit, and forming and acting upon a definite plan.

Moreover, this kind of writing deals with particulars, not generals; the concrete, not the abstract. These particulars follow a law of succession; and in unskilled narration this succession is the order of time. But as a writer becomes skilful, the law of cause and effect comes in to modify this order; and particulars are related not merely because they occurred at such a time, but because they grew out of preceding events.

The chief error to be avoided in historical writing is the failure to discriminate between essential and non-essential events.

The advantage resulting from practice in this kind of writing is twofold. In the first place it trains the mind to seize upon the main events of any historical topic, and secondly it necessitates condensation of thought and expression. As a result of this condensation the quality of style most desired here is clearness. All else must be subordinated to that.

LESSON LV. — HISTORICAL SUBJECTS. — AMERICAN TOPICS.

EXERCISE I. — MODEL FOR REPRODUCTION.

THE BEGINNING OF THE AMERICAN REVOLUTION.

Each of the thirteen original colonies — "the old thirteen," as they were often called — had something peculiar in its history to distinguish it from the rest. To begin with, they were established by different nations. Most of them, it is true, were founded by Englishmen; but New York and New Jersey were settled by the Dutch and Delaware by the Swedes, while the Carolinas were first explored and named by a French colony. Most of them were founded by small parties of settlers, among whom no great distinctions of rank existed. Two of them, Pennsylvania and Maryland, were founded by a single proprietor in each case, who owned the whole soil. New York had its "patroons," or large landholders with tenants under them. Some of the colonies had charter governments; some had royal governments without charters; and others were governed by the original proprietors, or those who represented them.

But however differently the thirteen colonies may have been founded or governed, they were all alike in some things. For instance, they all had something of local self-government; that is, each community, to a greater or less extent, made and administered its own laws. Moreover, they all became subject to Great Britain at last; and, finally, they all grew discontented with the British government because they thought themselves ill-treated. This discontent made them at last

separate themselves from England and form a complete union with one another. But this was not accomplished without a war, — the war commonly called the American Revolution.

We are very apt to suppose that the colonies deliberately came together and resolved to throw off the yoke of Great Britain. But this was not the case at all. Even after they had raised armies and begun to fight, the Continental Congress said, "We have not raised armies with the ambitious design of separating from Great Britain and establishing independent states." They would have been perfectly satisfied to go on as they were if the British government had only treated them in a manner which they thought just; that is, if Great Britain either had not taxed them, or had let them send representatives to Parliament in return for paying taxes. But this was not allowed; and so when the famous "Stamp Act" was passed in 1765, the popular indignation was very great.

There was nothing very bad about this law in itself, and Englishmen would not have complained of it at home. It was such a law as had always existed in England, and, indeed, taxes have since been imposed in a similar way in America. The colonists objected to it only because it involved a principle. No matter how trifling the tax might be, they objected to it. "No taxation without representation" was a phrase constantly heard in the colonies in those days; and the excitement about the Stamp Act was the real beginning of the Revolutionary War.

The first sign of opposition was given in Virginia. In the Virginia Assembly, in May, 1765, a young lawyer named Patrick Henry offered resolutions declar-

ing that no power but the General Assembly of the colony had the right to levy taxes upon it, and that to allow such right to any other body was to destroy all freedom. These resolutions were adopted by a small majority. Thus Virginia gave the signal of resistance for the colonies. — *Thomas Wentworth Higginson.*

NOTE. — In the beginning of this chapter it was stated that the chief requisite of historical writing was clearness. Notice that characteristic in the above extract, which is somewhat condensed from the original. Though brief, it gives first a comprehensive view of the foundation and government of the colonies; then a clear idea of the state of feeling which culminated in the Revolution; and the reasons for discontent; and finally the several measures which resulted in the united action of the colonies against Great Britain.

LESSON LVI. — OUTLINES OF SUBJECTS ON AMERICAN TOPICS.

The Discovery of America.

The coming of the Vikings; Columbus's long struggle to convince the kings of Europe that there was land across the ocean; popular views respecting the Atlantic Ocean; his success in convincing Isabella. Relate the circumstances of Columbus's starting. Describe the voyage — the log books — dissatisfaction of crew — indications of land — discovery of land. Name of land discovered — date of discovery — erroneous views concerning it.

The Pilgrims.

Their origin — emigration to Holland — desire to come to America — circumstances of their departure — voyage — landing — settlement at Plymouth — privations, disease, and hardships of that first winter. Famous men of the colony.

The Settlement of Pennsylvania.

Origin of name. Brief sketch of William Penn — how he came into possession of the country — effect of Penn's character and religious views upon the settlement of Pennsylvania. How and when settled — incidents and anecdotes — reasons for rapid growth in population and wealth (free government, liberty of religious faith, friendly relations with the Indians) — length of time Pennsylvania remained in the Penn family.

Life in Colonial Times.

Kind of houses, how built — furniture, where obtained — kinds of food, ways of cooking it. Modes of travel — education — founding of Harvard College — of Yale College. Occupations of the people — amusements — bond-servants — slaves. Laws and customs — peculiar punishments — superstitions — religious persecutions. McMaster's *History of the People of the United States*, Vol. I., Chap. I., gives an excellent picture of Social Life in the Colonies.

Expulsion of the Acadians.

Acadia included what is now Nova Scotia and New Brunswick. Settled by French peasants about 1500. Wrested from the French by the English in 1610. Inhabitants remained French in language and sympathies for fifty years afterward. English feared a French alliance — despotic measures to prevent this. Read the historical account of the expulsion of the Acadians, then read Longfellow's *Evangeline*, and give a clear and graphic account of this tragic episode.

The Capture of Quebec.

Who was General Wolfe? Who was the French commander? Describe situation of Quebec — the several attacks and defeats — season of storms — sickness in army. Heights of Abraham finally scaled — battle fought and won. Both commanders mortally wounded. Effect of the capitulation of Quebec upon French and English claims.

Outbreak of the Revolution.

Give a brief review of the events which led to the battles of Lexington and Concord, *e.g.* tyrannical governors, objectionable navigation laws, internal revenue restrictions, search warrants, Stamp Act, and consequent troubles. "Tea party" at Boston — Congress of 1774 — military stores gathered by colonists — battle of Lexington and opening of warfare.

Battle of Bull Run.

First important battle in the Civil War. Give brief description of battle-ground. Object of the battle (to take Richmond). Expected results (end of war). Name commanders on both sides, relative number of troops on both sides, etc. Reasons for the defeat — the retreat — loss of life — incidents of battle. Effect on the South — on the North.

Battle of Gettysburg.

In what campaign fought? Object of the campaign. Name some of the engagements which preceded this battle — their results. Commanders in Confederate army — succession of commanders in Federal army. Which army had been most successful up to this time? Result of this battle looked for with fear and anxiety on both sides. Where, when, and how fought. Incidents of battle — courage displayed on both sides. Retreat of Lee.

NOTE. — If any one has been so fortunate as to have seen the cyclorama of this or any other battle, he might give a description as an eye-witness, writing in the present tense and making a vivid word-picture.

Discovery of Gold in California.

Existence of gold known for many years to the Spanish priests — also to the Mormons — Mexicans — Indians. Effect of chance discovery of gold at Sutter's Mill on the Sacramento in 1848. Rush of gold seekers in 1849 — perils encountered in crossing the isthmus — enormous prices of food and clothing. Character of first gold found — primitive methods of mining — present methods of mining.

CHAPTER XIV.

PICTURESQUE HISTORICAL WRITING.

In all historical writing there is in the very body of the composition something which, for lack of a better name, we may call the movement of the Narrative. If a long period of time is covered by a very brief narration, we say that the movement is rapid. If, on the other hand, a minute account is given of all the details of an action, the movement is slow.

The movement of an historical narrative should, in the main, be even and regular; but it often happens in real life that the calm succession of events is interrupted by some startling occurrence, or by the appearance of some marked and powerful person; and in order that the historian may give to his readers a correct idea of the relative value of events, it is often necessary to interrupt the even course of the narration, to change the movement, and direct as much attention to the proceedings of a few hours or days as has before been given to years.

When this is done, the writer strives to bring before his readers as vivid a picture of the event, or the person, or the condition, as can be done with words. Such descriptions or narrations we call picturesque. No history should be written in this style alone; no good history is without examples of it.

LESSON LVII. — HISTORICAL SUBJECTS.

EXERCISE I. — MODEL FOR STUDY.

THE TRIAL OF WARREN HASTINGS.

The High Court of Parliament was to sit, according to forms handed down from the days of the Plantagenets, on an Englishman accused of exercising tyranny over the lord of the holy city of Benares, and over the ladies of the princely house of Oude.

The place was worthy of such a trial. It was the great hall of William Rufus; the hall which had resounded with acclamations at the inauguration of thirty kings; the hall which had witnessed the just sentence of Bacon; the just absolution of Somers; the hall where Charles had confronted the high court of justice with the placid courage which half redeemed his fame. Neither military nor civil pomp was wanting. The avenues were lined with grenadiers. The streets were kept clear by cavalry. The peers, robed in gold and ermine, were marshalled by the heralds under Garter king-at-arms. The judges, in their vestments of state, attended, to give advice on points of law. Near a hundred and seventy lords — three-fourths of the upper house — walked in solemn order from their usual place of assembling to the tribunal. The junior baron present led the way, and the long procession was closed by the brothers and sons of the king. The gray old walls were hung with scarlet. The long galleries were crowded by an audience such as has rarely excited the fears or the emulations of an orator. There were gathered together, from all parts of a great, free, enlightened, and prosperous empire, grace and female

loveliness, wit and learning, the representatives of every science and every art. . . .

The serjeants made proclamation. Hastings advanced to the bar, and bent the knee. The culprit was indeed not unworthy of that great presence. He had ruled an extensive and populous country, had made laws and treaties, had sent forth armies, had set up and pulled down princes. And in his high place he had so borne himself, that all had feared him, that most had loved him, and that hatred itself could deny him no title to glory, except virtue. He looked like a great man, and not like a bad man. A person small and emaciated, yet deriving dignity from a carriage which, while it indicated deference to the court, indicated also habitual self-possession and self-respect; a high and intellectual forehead; a brow pensive but not gloomy; a mouth of inflexible decision; a face pale and worn, but serene. Such was the aspect with which the great Proconsul presented himself to the judges.

Neither the culprit nor his advocates attracted so much notice as the accusers. In the midst of the blaze of red drapery, a space had been fitted up with green benches and tables for the Commons. The managers, with Burke at their head, appeared in full dress. Even Fox, generally so regardless of his appearance, paid to the illustrious tribunal the compliment of wearing a bag and sword. Pitt had refused to be one of the conductors of the impeachment, and his commanding eloquence was wanting to that great muster of various talents. — *Macaulay.*

NOTE. — The foregoing selection is from an essay upon Warren Hastings, published in the *Edinburgh Review,* October, 1841. Until this point the movement of the historical narrative has been very

rapid, but here it has been checked, and the power of the writer and the attention of the reader are directed to a picture of the opening scene of the trial. Note the form and structure of the sentences; the various allusions; the clearness of style. Observe the description of Hastings's personal appearance and the added strength which it gives to the picture.

LIST OF SUBJECTS FOR PICTURESQUE NARRATIONS.

Pupils are recommended to consult the books named under the topics.

The Destruction of Pompeii.

Letters of the Younger Pliny in *Pompeii*, by Thomas H. Dyer, Part I., Chap. II.; closing chapters of *Last Days of Pompeii*, by Bulwer-Lytton; *The Destruction of Herculaneum*, by Lord Macaulay.

The Assassination of Abraham Lincoln.

Life and Public Services of Abraham Lincoln, by Henry J. Raymond; *Abraham Lincoln: a History*, by Nicolay and Hay, Vol. X.

The Trial of Socrates.

The *Apology* in *Dialogues of Plato*, translated by B. Jowett.

The Battle of Marathon.

Fifteen Decisive Battles of the World, by E. S. Creasy.

The Signing of Magna Charta.

Time, June 15, 1215. Picture the beauties of the English summer — refer to the famous yew tree still standing on the banks of the Thames — Runnymede — council meadow — used by Saxons long years before. John came down from Windsor — Barons from London. Meeting — signing of Charter — provisions of Charter — effect upon the liberties of England.

History of the English People, by John R. Green, Book III., Chap. I.

Luther at the Diet of Worms.

Life of Martin Luther, by Peter Bayne, Vol. II., Book IX., Chaps. IV. and V.

The Siege of Leyden.

Rise of the Dutch Republic, by John L. Motley, Vol. II., Part IV., Chap. II.

The Night March to Schouwen.

Rise of the Dutch Republic, by John L. Motley, Vol. III., Part IV., Chap. III.

The Discovery of America.

Life and Voyages of Columbus, by Washington Irving, Book III.

The Landing of the Pilgrims.

History of the United States of America, by George Bancroft, Vol. I., Chap. VIII.

LESSON LVIII. — PICTURESQUE EFFECT BY CONTRAST.

EXERCISE I. — MODEL FOR STUDY.

TWO SCENES IN THE LIFE OF MARIE ANTOINETTE.

On Monday, the 14th of October, 1793, a cause is pending in the Palace of Justice, in the new Revolutionary Court, such as those old stone walls never witnessed, — the trial of Marie Antoinette. The once brightest of queens, now tarnished, defaced, forsaken, stands here at Fouquier-Tinville's Judgment-bar, answering for her life. The indictment was delivered her last night. To such changes of human fortune what words are adequate? Silence alone is adequate.

Marie Antoinette, in this her abandonment and hour of extreme need, is not wanting to herself, the imperial woman. Her look, they say, as that hideous indictment

was reading, continued calm. "She was sometimes observed moving her fingers, as when one plays on the piano." You discern, not without interest, across that dim Revolutionary Bulletin itself, how she bears herself queen-like. Her answers are prompt, clear, often of laconic brevity; resolution which has grown contemptuous without ceasing to be dignified, veils itself in calm words. "You persist, then, in denial?" "My plan is not denial: it is the truth I have said, and I persist in that."

At four o'clock on Wednesday morning, after two days and two nights of interrogating, jury-charging, and other darkening of counsel, the result comes out,— sentence of Death! "Have you anything to say?" The accused shook her head, without speech. Night's candles are burning out; and with her, too, Time is finishing, and it will be Eternity and Day. This hall of Tinville's is dark, ill-lighted except where she stands. Silently she withdraws from it, to die.

Two processions or Royal Progresses, three and twenty years apart, have often struck us with a strange feeling of contrast. The first is of a beautiful archduchess and dauphiness, quitting her mother's city, at the age of fifteen, towards hopes such as no other daughter of Eve then had. "On the morrow," says Weber, an eye-witness, "the dauphiness left Vienna. The whole city crowded out, at first with a sorrow which was silent. She appeared; you saw her sunk back into her carriage, her face bathed in tears; several times putting out her head to see again the palace of her fathers, whither she was to return no more. She motioned her regret, her gratitude, to the good nation which was crowding to bid her farewell. Then arose

not only tears, but piercing cries, on all sides. It was an audible sound of wail in the streets and avenues of Vienna. The last courier that followed her disappeared, and the crowd melted away."

* * * * * *

The young imperial maiden of fifteen has now become a worn, discrowned widow of thirty-eight, gray before her time. This is the last procession. Few minutes after the trial ended, the drums were beating to arms in all sections; at sunrise the armed force was on foot, cannons getting placed at the extremities of the bridges, in the squares, crossways, all along from the Palace of Justice to the Place of Revolution. By ten o'clock, numerous patrols were circulating in the streets,— thirty thousand foot and horse drawn up under arms. At eleven, Marie Antoinette was brought out. She had on an undress of white piqué; she was led to the place of execution in the same manner as an ordinary criminal; bound on a cart, accompanied by a constitutional priest in lay dress, escorted by numerous detachments of infantry and cavalry. These and the double row of troops all along her road, she appeared to regard with indifference. On her countenance there was visible neither abashment nor pride. To the cries of "Live the Republic!" and "Down with tyranny!" which attended her all the way, she seemed to pay no heed. She spoke little to her confessor. The tricolor streamers on the house-tops occupied her attention in the Streets du Roule and Saint-Honoré; she also noticed the inscriptions on the house-fronts. On reaching the Place of Revolution, her looks turned toward the Tuileries; her face at that moment gave signs of lively emotion. She mounted the scaffold with courage

enough; at a quarter past twelve her head fell; the executioner showed it to the people, amid universal long-continued cries of "Live the Republic!"

From *The French Revolution*, by Thomas Carlyle.

LIST OF SUBJECTS FOR SIMILAR TREATMENT.

America—in 1492 and 1892.

Two Scenes in the Life of Anne Boleyn.

Coronation and Execution.

Joan of Arc.

A simple peasant girl in Domremy.
At the head of the armies of France.
At the stake in the market-place of Rouen.

Queen Victoria.

At her accession to the throne,—1837.
The Jubilee Year,—1887.

Ulysses S. Grant.

In his father's employ at Galena.
At the head of the victorious Northern army.

Abraham Lincoln.

A boatman on the Mississippi.
A lawyer at Springfield, Ill.
The President in Washington.

William I., Emperor of Germany.

Crown Prince of Prussia, flying from Berlin.
King of Prussia, struggling with Austria.
Proclaimed Emperor of Germany, in the palace of Versailles.

Napoleon Bonaparte.

A boy in the military school of Brienne.
As Emperor of the French.
A prisoner at St. Helena.

LESSON LIX. — PICTURESQUE EFFECT BY SUGGESTION.

EXERCISE I. — MODEL FOR STUDY.

THE EXECUTION OF SIDNEY CARTON.

She kisses his lips, he kisses hers, they solemnly bless each other. The spare hand does not tremble as he releases it, nothing worse than a sweet, bright constancy is in the patient face. She goes next before him, — is gone, — the knitting women count Twenty-two.

"*I am the Resurrection and the Life, saith the Lord; he that believeth in me, though he were dead, yet shall he live; and whosoever liveth and believeth in me shall never die.*"

The murmuring of many voices, the upturning of many faces, the pressing-on of many footsteps in the outskirts of the crowd, so that it swells forward in a mass like one great heave of water, all flashes away; Twenty-three.

They said of him about the city that night, that it was the peacefullest man's face ever beheld there. Many added that he looked sublime and prophetic.

Charles Dickens.

NOTE. — This example is from Dickens's *Tale of Two Cities.* The scene is laid in Paris, at the time of the Terror. It is a fact that groups of women, who brought their knitting with them, sat about the foot of the guillotine and counted the number of the victims.

Dickens has utilized this well-known fact in order to suggest the picture of the execution without describing it. The words Twenty-two and Twenty-three tell the story completely — no further words are needed — the imagination of the reader can be relied upon to fill in all details.

The introduction of the beginning of the Burial Service is perhaps the only thing that could add to the impressive character of the description.

LIST OF SUBJECTS FOR SIMILAR TREATMENT.

Execution of Mary, Queen of Scots.

Limit the time to the morning of the execution. Give the climax by suggestion only. A pathetic ending may be made by relating the incident of her little dog, found under her skirts after she was dead. Her famous Latin prayer, said to have been composed in the gray of the morning of her execution, may be used with effect: —

"O Domine deus, speravi in te,
O care mi Jesu, nunc libera me.
In dura catena, in misera pœna,
Desidero te.
Gemendo, lugendo, et genu flectendo,
Adoro, imploro ut liberes me."

Leonidas at Thermopylæ.

Limit the scene from the time the Persians came up in the rear and discovered the Spartans combing their long yellow hair, — to the end of the battle. Its result may be indicated by the fate of the one deserter who escaped to tell the news. Quote the lines of Simonides upon the tomb of the heroes: —

"Go, stranger, and to Lacedemon tell
That here obedient to her laws we fell."

General Wolfe at Quebec.

Limit the time to the events of a single day. Picture the boats gliding down to the landing in the darkness — the hasty climb up the rocky heights — the quick defeat of the picket-guard — the position on the Plains of Abraham — the battle — its result.

To indicate Wolfe's fate, use the well-known incident of his quoting from the *Elegy written in a Country Church-yard:* —

"The boast of heraldry, the pomp of power,
And all that beauty, all that wealth e'er gave,
Await alike the inevitable hour:
The paths of glory lead but to the grave." —

followed by reference to the monument raised to the memory of Wolfe and Montcalm, bearing the following inscription: —

MORTEM · VIRTUS · COMMUNEM
FAMAM · HISTORIA
MONUMENTUM · POSTERITAS
DEDIT.

CHAPTER XV.

STUDIES IN SHORT STORIES FOR CHILDREN.

So many short stories are now written that it seems better to suggest some that should be read, rather than attempt to give any as examples. In *St. Nicholas*, *Wide Awake*, and *The Youth's Companion* can be found excellent models in great variety.

The Story of a Short Life and *Jackanapes* by Mrs. Juliana Horatia Ewing, *The Story of Patsy* and *The Birds' Christmas Carol* by Kate Douglas Wiggin, and *Wee Willie Winkie* by Rudyard Kipling, are stories almost perfect of their kind.

The charm of many short stories lies not so much in the incident upon which they are based as upon the way they are told. The power of telling things pleasantly can be attained: it comes with practice, based upon a careful study of models, and is within the reach of any one who really and intelligently tries to acquire it.

The tendency of inexperienced writers to use the third person instead of the first, to tell what the characters say, rather than allow them to say it themselves, should be carefully avoided. Keep to the direct discourse as much as possible; care in this particular alone will often give life and spirit to an otherwise dull story.

In the following lesson full outlines of three stories are given for trial practice in this kind of writing.

LESSON LX. — OUTLINES OF STORIES.

Adrift.

Little girl — Mary — lived on canal boat with father, mother, and baby brother. Describe a canal boat — size, shape, cabins, etc. Mode of life on a canal boat — modes of locomotion. This canal boat travelled from Buffalo along Erie Canal and Hudson River to New York during the summer months — laid up in winter at Jersey City, where Mary, with other little boat-dwellers, went to school. Once, when in tow with twenty other boats on the river, the *Betsey Jane* happened to be last in line. The families on the different boats used to visit back and forth. One night when her father and mother are away, and Mary is alone, absorbed in a book, the tow-line breaks, and before she realizes what has happened, she finds herself adrift on the *Betsey Jane*. The boat may drift ashore and sink, or may be run down by a steam-boat — she tries to steer the boat — wind is ahead — rigs a mutton-leg sail (find out and describe) with a sheet, some rope, and a boat-hook — keeps from drifting ashore and makes good time down the river. Picture consternation of father and mother — search — finally, delight of all to see the *Betsey Jane* sail into the little bay at Peekskill, where all had anchored to wait and to search.

The Runaway Train.

Jake Handy, the engineer on the night freight, lives at Brownsville, where his train lays by for the passenger-train every night for two hours, giving him time to go home and get a hot supper. He leaves the "Nestor," his engine, in charge of his fifteen-year-old son Dave. Dave has often ridden with his father and he knows the engine well — knows how to start, slow up, reverse, stop, etc.

One night, after his father had gone as usual, a terrific wind-storm comes up. Dave is getting very nervous and frightened, when he sees rush by on the main line a runaway train of heavily loaded cars, going down grade. It flashes across Dave's mind that the passenger express is soon due, coming up the same track. The thought of the terrible disaster imminent, nerves him to

supreme effort. He uncouples the "Nestor," puts on full steam, and starts after the runaway. At length he overtakes it, and returns, barely reaching the side track when the express dashes past.

Describe Dave and how he watches the engine—describe the storm and his nervous fears. Narrate the transition of feeling from fear for self on account of storm, to fear for others on account of collision. Narrate incidents of the chase—of finally getting in sight of the train—of extreme difficulty in coupling—of stopping speed of heavy train—of final success in reversing—of frantic terror on hearing the express in the distance,—return, etc. "The true hero is he who realizes a danger and yet faces it bravely."

How the Cat caught a Mouse.

Told by herself and adapted for children about seven years of age. Heard her Mistress say that the mice did a great deal of harm—decided to help all that she could—waited until after dark—hid—heard the little mouse's teeth making a hole through the floor—saw its little head come through—then its body—it looks about—sees no one—comes out—cat gives one great leap and catches it—it cries—cat plays with it—tosses it up—once—twice—third time it falls very near the hole—before cat can catch it, is gone.

The Mouse's Story of the Same Adventure.

Story of the Violets that went to Sleep under the Oak-Tree.

Picture their spring, summer, and autumn life.

A City without a Name.

A field full of spider webs, as is often seen in the country in mid-summer—its inhabitants—their occupations, etc.

The Little Old Man of the Forest.

There are among the German Folk-lore stories many different ones based upon the belief that there once lived in the forest, a

little old man, who frequently appeared to passers-by, and tested their unselfishness. They were always asked to sacrifice something for others; if they followed their better natures and gave up something for others, they came out best in the end; if they did not, they were in some way punished. Ruskin's *King of the Golden River* is only another version of the old story. Tell the tale with any characters and incidents you may prefer.

The Wedding of Gold Pen and Inkstand.

Describe the wedding on the library table — name the guests. After the ceremony the guests offer congratulations. See that each guest has an appropriate sentiment to offer to the newly wedded pair. For example, "May life's cares rest lightly upon you," said the Paper Weight. "Stick to each other through thick and thin," said the Mucilage Bottle. Complete the story, bringing up each object that is commonly found on a library table to give its congratulations.

Little Boy Blue, come blow your horn;
The sheep are in the meadow, the cows in the corn.

Weave a story of the war about Little Boy Blue, after the style of *Nine Little Goslings*, by Susan Coolidge.

The Story of the Willow Pattern.

The well-known willow pattern on Canton china, is said to be an illustration of an old Chinese story. Make up a story which the picture will illustrate.

Rewrite the old stories of "Baucis and Philemon" — "Midas and the Golden Touch" — "Jason and the Golden Fleece" — "Theseus Meeting his Father," etc. — Imitate the style of Hawthorne's *Wonder-Book*.

NOTE. — It will be found that the members of the class have many incidents in mind which can be molded into better stories than any indicated here, if they are encouraged to write them.

CHAPTER XVI.

VERSIFICATION.

Poetry is a kind of Composition in which the sense of prose is combined with the time of music. No poetry can be good which does not combine both elements in a high degree — the thought must be fine, the rhythm perfect. Rhyme is not essential to poetry, but exists in most modern forms of it.

By Verse we mean words arranged in a succession of accented and unaccented syllables.

Accent is a stress of voice laid on some syllable or syllables of a word. In English, monosyllables have no natural accent, but may take one from their meaning or position. Words of two syllables always have one accented. The accent of poetry must always fall upon the syllable of a word which is naturally accented, — in addition it may sometimes fall upon an unaccented syllable.

LESSON LXI. — METER, OR POETICAL MEASURES.

A Foot is a group of accented and unaccented syllables. English Verse has four standard feet, besides several irregular feet, which frequently appear.

The Standard Feet of English verse are Trochee, Iambus, Dactyl, and Anapest. Each of these feet has one accented syllable and one or two unaccented sylla-

bles. The kind of foot depends upon the number of syllables in the foot and the particular syllable accented.

A **Trochee** is a foot of two syllables, the first accented, the second unaccented. Its time can be marked precisely as two-part time is marked in music: as one′-two, one′-two, one′-two, one′-two. An accented syllable in the following examples is marked (—), an unaccented (⏑). A line of four feet is marked thus: —⏑ | —⏑ | —⏑ | —⏑ |.

A typical example of Trochaic verse is the following: —

— ⏑ — ⏑ — ⏑ — ⏑
Lives of | great men | all re | mind us.

The word Trochee is a trochee; that is, it has two syllables, and is accented on the first.

An **Iambus** is a foot of two syllables, having the first unaccented, the second accented. Its time can be marked in the same way as the time of music, only the accent should fall upon the last beat of the measure: as one-two′, one-two′, one-two′, one-two′.

⏑ — ⏑ — ⏑ — ⏑ — ⏑ —
Ex. The cur | few tolls | the knell | of part | ing day.

The first two syllables of the word Iambus make an iambus.

A **Dactyl** is a foot of three syllables, having the first accented, the second and third unaccented. Its time is the regular three-part time of music: one′-two-three, one′-two-three.

— ⏑ ⏑ — ⏑ ⏑ — ⏑ ⏑ — ⏑ ⏑
Ex. Bird of the | wilderness, | blithesome and | cumberless.

The name Dactyl is derived from δάκτυλος, a finger. The reference seems to be to the length of the bones in the finger, beginning at the knuckle joint.

An **Anapest** is a foot of three syllables, having the third syllable accented, the first and second unaccented. Its time is the three-part time of music, with the accent

on the last beat instead of the first: one-two-three′, one-two-three′, one-two-three′.

⏑ ⏑ — ⏑ ⏑ — ⏑ ⏑ — ⏑ ⏑ —
Ex. And the eyes | of the sleep | ers waxed dead | ly and chill.

The name Anapest is from ἀνάπαιστος, struck back, *i.e.* reversed. It is a reversal of the dactyl.

The greater portion of English poetry is written in iambic verse. The anapest and dactyl give a musical swing to the verse, but have a more artificial effect than the iambus. The character of trochaic verse is light and tripping. Any one of these feet may be substituted for any other, and as a matter of fact, verse in which such substitutions occur is pleasanter to the ear than that in which they do not. Such substitutions change the rhythm, but do not alter the meter.

Irregular Feet in English are the following: —

Amphibrach, consisting of three syllables, first and third unaccented; the second accented. This is sometimes regarded as a standard foot, but as it can always be resolved into other feet, it is well to be very careful concerning it.

⏑ — ⏑ ⏑ — ⏑ ⏑ — ⏑
Ex. And o'er his | cold ashes | upbraid him.

Pyrrhic consists of two short or unaccented syllables. The fact that English uses so many prepositions, conjunctions, and articles makes this irregular foot very common.

Sometimes one accented syllable takes the place of an entire foot. This happens oftenest at the end of a line — not infrequently at the beginning. An entire line is sometimes made in this way, as for example: —

— — —
Break, break, break
⏑ ⏑ — ⏑ ⏑ — ⏑ —
At the foot | of thy crags, | O sea.

Sometimes an unaccented syllable is found at the end of a line, but this is held not to mar the regularity of the verse. It simply

does not count. The real principle seems to be that there should be so many accented syllables, and the unaccented are not closely considered. Now and then a foot appears containing four syllables. License was greater in Shakespeare's and Milton's time than now.

Lines of poetry are named according to the number of feet that compose them; as, —

Monometer. — turning.

Dimeter. — Take her up | tenderly.

Trimeter. — Up the | airy | mountain.

Tetrameter. — Froze the | ice on | lake and | river.

Pentameter. — And lost | to life | and use | and name | and fame.

Hexameter. — Still stands | the for|est prime|val, but un|der the shade | of its branches.

Lines may also be named both from the kind of foot and the number of them; as, Iambic monometer, Dactylic dimeter, etc.

Iambic tetrameter predominates in old English ballads. Scott uses it in the *Lay of the Last Minstrel*, *Marmion*, and the *Lady of the Lake*. *The Prisoner of Chillon*, by Lord Byron, is also written in this measure.

Iambic pentameter verse without rhyme is called blank verse, or the heroic measure. All English epic and dramatic poetry, as well as many descriptive poems, are written in this measure.

LESSON LXII. — SCANNING.

Scanning is dividing a line of poetry into feet, or reading it according to the accent, pausing slightly at the end of each foot.

The easiest way to learn to scan poetry is to exaggerate the accented syllables so as to get the time of the verse. When sure of the accented syllables, mark them. Observe that the accented syllables of words keep their accent in verse. Afterward mark the unaccented syllables. Then try if the verse can be divided into feet of two syllables; if not, try three. Only one accented syllable is found in a foot. Frequently a verse will contain one or more feet which differ from the prevailing foot; for example, a trochee may appear among iambics, or an iambic among dactyls, and often an accented syllable takes the place of an entire foot at the end of a line, sometimes at the beginning. The verse is named from the prevailing foot.

EXERCISE I.

∪ — ∪ — ∪ — ∪ —
The muf|fled drums'|sad roll|has beat
∪ — ∪ — ∪ —
The sol|dier's last|tattoo;
No more on life's parade shall meet
That brave and fallen few.
On Fame's eternal camping ground
Their silent tents are spread,
And glory guards with silent round,
The bivouac of the dead.— *Theodore O'Hara.*

How many syllables in a foot in this poem? Which syllable is accented? Name the foot. How many feet in the first line? What should the line be called? How many in the second line? What should it be called? What lines rhyme? How many lines in the stanza? Beat the time of the first line; of the second.

Haste thee, nymph, and bring with thee
Jest and youthful Jollity;
Quips, and cranks, and wanton wiles,
Nods, and becks, and wreathéd smiles,
Such as hang on Hebe's cheek,
And love to live in dimple sleek—
Sport that wrinkled Care derides,
And Laughter holding both his sides.—*Milton.*

Mark the accented and unaccented syllables in the first four lines. What is the time? Which syllable of the foot takes the accent? Name the first line. How many syllables in the last foot of the second line?

Name that foot. How has the measure changed in the last four lines? What nymph is referred to? What figures of rhetoric in the selection?

Cannon to right of them,
Cannon to left of them,
Cannon in front of them
Volleyed and thundered. — *Tennyson.*

Mark the accented and unaccented syllables. What kind of foot is here used? Name the lines.

I am monarch of all I survey,
My right there is none to dispute;
From the centre all round to the sea,
I am lord of the fowl and the brute. — *Cowper.*

Beat the time of this measure. What kind of foot is here? What kind of foot begins the second line?

The mossy marbles rest
On the lips that he has prest
In their bloom;
And the names he loved to hear
Have been carved for many a year
On the tomb. — *Oliver Wendell Holmes.*

This is an example of varied rhythm. Mark the accented syllables and divide them into feet. Name the different lines from the prevailing foot.

EXERCISE II.

Scan the following lines: —

Cheerily, then, my little man,
Live and laugh as boyhood can. — *Whittier.*

How dear to my heart are the scenes of my childhood,
When fond recollection presents them to view!
The orchard, the meadow, the deep tangled wild-wood,
And every loved spot which my infancy knew. — *Woodworth.*

Comrades, leave me here a little, while as yet 'tis early morn,
Leave me here and when you want me, sound upon the bugle horn.
— *Tennyson.*

Work, work, work,
Till the brain begins to swim. — *Hood.*

Good Hamlet, cast thy nighted color off
And let thine eye look like a friend on Denmark.
— *Shakespeare.*

The curfew tolls the knell of parting day;
The lowing herd winds slowly o'er the lea;
The plowman homeward plods his weary way,
And leaves the world to darkness and to me. — *Gray.*

Is this a fast, — to keep
The larder lean,
And clean
From fat of veals and sheep? — *Herrick.*

And oft as on my couch I lie,
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure thrills
And dances with the daffodils. — *Wordsworth.*

Know ye the land where the cypress and myrtle
Are emblems of deeds that are done in their clime;
Where the rage of the vulture, the love of the turtle
Now melt into softness, now madden to crime? — *Byron.*

Creator, Preserver, Redeemer of men,
Divine Intercessor above —
Oh! where shall the song of thy praises begin,
Or how shall I speak of thy love!

This may be scanned as amphibrachs, with iambics at the end of each line.

LESSON LXIII. — WRITING OF JINGLES.

There are few persons, perhaps, who can write poetry, but the ability to write jingles, — that is to put ordinary commonplace thought into the form of meter and rhyme, — can be easily acquired by nearly every one.

EXERCISE I.

One of the simplest forms of jingle is that which appears so often in the first books for children: —

Ex. A is the apple tree out in the field,
B is the bird's nest by blossoms concealed;
C is the carol that welcomes the dawn,
D is the dew that bespangles the lawn;
E is the egg which the robin has laid —
F is the forest flower blooming in shade.

If you observe this simplest of all jingles, you see it is made up of lines which have four accented syllables. The lines will run in dactylic measure, the last foot being represented by one accented syllable. The only irregularity is in the last line, which has five syllables that should take an accent, and one is slurred over somewhat in reading. This kind of work is so easy, one might say with Touchstone, "I'll rhyme you so eight years together, dinners and suppers and sleeping hours excepted."

Rhyme the alphabet in this or some similar way.

EXERCISE II.

Imitate or complete the following alliterative jingle: —

A was an athlete, of archers afraid;
B was a blanket bound with brocade.
C was a cynical, charming cashier;
D was a dolphin, who dreamed of a deer.

EXERCISE III.

Complete the nonsense rhyme: —

Ten little sparrows sat in a line,
  One flew away, and then there were nine.
Nine little sparrows flew over the gate,
  One alighted, and then there were eight.

Write similar rhymes with boys, girls, dogs, kittens, roses, etc., in place of sparrows.

Rhyme the months, seasons, days of week, either with their characteristics or the occupations associated with them.

Make Rhyming Riddles about Common Things, such as matches, watch, pen, lead-pencil, etc. Examples: —

A dozen bold riders
  Astride of one nag,
No clothes on their bodies,
  Not even a rag.
They ride without bridles
  Or stirrups or spurs,
And stick to their saddles
  Like so many burrs.

— CLOTHES-PINS. From *St. Nicholas.*

Marble walls, as white as milk,
Lined with skin, as soft as silk;
Within a crystal fountain clear
A golden apple doth appear.
There is no door to this stronghold,
Yet thieves break in and steal the gold.

— AN EGG.

EXERCISE IV.

Take two pairs of rhyming words and write a four-line stanza.

For example, with the words night, white, storm, warm, these lines were written: —

Snowflakes, falling through the night,
Robe the leafless trees in white;
On the fields the whirling storm
Spreads a blanket soft and warm.

Write the Song of the Cricket with the words trill, shrill, stone, alone.

Song of the Crow — using go, row, snow, crow.

This exercise can be varied and extended indefinitely.

EXERCISE V.

Complete the following jingle: —

A HUNGRY SPIDER.

A hungry spider made a web
  Of thread, so very fine
Your tiny fingers scarce could feel
  The little slender line.
Round about and round about
  And round about it spun,
Straight across and back again,
  Until the web was done.

Observe that the first four lines are regular iambic tetrameters and trimeters. The last four are slightly irregular, which makes the meter pleasant to the ear — the first foot being represented by one accented syllable.

Fill out the second stanza.

Oh, what a —— shining ——
  It was when it was done;
The little flies —— came to ——
  It hanging in the ——.
Round —— and —— ——
  And round about they danced,
Across the —— and back ——
  They darted and they ——.

Write out a third stanza — telling how the hungry spider watched the flies, and that it could see all round because it had so many eyes. Make flies and eyes rhyme. Keep the meter true, that is, no more than four or three accented syllables in any line; the unaccented syllables may vary. Change the refrain slightly.

Write out a fourth stanza with the spider telling the flies how hungry he is. Vary the refrain slightly.

Write out the conclusion either happily for the flies or for the spider.

LESSON LXIV. — CLASSIFICATION OF POETRY.

Poetry may be divided broadly into three great classes: the Narrative, the Lyric, and the Dramatic.

Narrative Poetry.

The first among narrative poems is the Epic. The Great Epics — Homer's *Iliad* and *Odyssey*, Virgil's *Æneid*, the *Niebelungen-Lied*, Dante's *Divine Comedy*, and Milton's *Paradise Lost* — are long poems, dealing with grave, heroic subjects, and whose characters include both gods and men.

The Metrical Romance is a narrative poem, less dignified than a great Epic. Scott's *Marmion* and *Lady of the Lake*, Tennyson's *Idyls of the King*, and Longfellow's *Evangeline* are well-known examples.

The Tale is also narrative and may or not be humorous. Chaucer's *Knight's Tale*, Tennyson's *Enoch Arden*, Pope's *Rape of the Lock*, Lowell's *Vision of Sir Launfal*, and Whittier's *Mogg Megone* are examples.

The Ballad is a poem, short, simple, and condensed. This is usually the first form of literature which appears among any people. Well-known ballads are *The Ballad of Chevy Chase*, *The Diver*, by Schiller, *The Lays of Ancient Rome*, by Macaulay, and *The Skeleton in Armor*, by Longfellow.

Lyric Poetry.

This name was originally applied to those poems which were intended to be sung. They are, primarily, poems of emotion and sentiment. It is not now considered necessary that they should be sung. Lyric poetry may be broadly divided into the Song, Ode, Elegy, and Sonnet.

A Song may be sacred or secular. Of sacred songs, The Psalms of David, the Greek Hymns, and the hymns of our churches are examples. Secular songs may be patriotic, convivial, comic, or sentimental. *The Star Spangled Banner* and *Hail Columbia* are examples of patriotic songs.

An Ode is more complex in structure than the song. It is not usually sung. Dryden's *Ode to St. Cecilia*, Lowell's *Commemoration Ode*, and Tennyson's *Ode on the Death of the Duke of Wellington* are examples.

An Elegy is like an Ode in structure and is sad in its character.

A Sonnet is a complete poem. The common form has fourteen lines of iambic pentameters, grouped into two quatrains (four lines) and two tercets (three lines). The two outside lines of each quatrain rhyming together, and likewise the two middle lines of each; the first, second, and third lines of the first tercet rhyming with the first, second, and third lines of the second. This will be better understood by an example: —

MILTON'S SONNET ON HIS BLINDNESS.

When I consider how my life is spent
Ere half my days, in this dark world and wide,
And that one talent, which is death to hide,
Lodged with me useless, though my soul more bent
To serve therewith my Maker, and present
My true account, lest he, returning chide;
Doth God exact day-labor, light denied?
I fondly ask. But Patience, to prevent
That murmur soon replies, God doth not need,
Either man's work or his own gifts. Who best
Bear his mild yoke, they serve him best. His state
Is kingly; thousands at his bidding speed,
And post o'er land and ocean without rest;
They also serve who only stand and wait.

Select the quatrains — the tercets. Variations in the sonnet occur in the tercets.

Dramatic Poetry.

This is poetry written to be acted. The two great divisions are Tragedy and Comedy.

Tragedy in its severer type leans to a fatal catastrophe, as in *Hamlet* and *Macbeth*.

Comedy once meant all dramas that were not tragedies, but now it means those in which the comic element predominates. Shakespeare's *Comedy of Errors* is an example of pure comedy in the modern sense.

LESSON LXV. — LIST OF SUBJECTS RELATING TO POETRY AND POEMS.

Compare *The Iliad* and *The Odyssey.*

Use Bryant's Translation. Subject matter of each — Iliad deals largely with fighting — Odyssey is story-telling. The heroes of each — their distinguishing characteristics — which is most interesting? — why?

Give the Story of any one of the Great Epics.

The Poets of a Single Poem.

Many well-known poems were written by obscure persons, and frequently only one poem of an author is well known.

My Favorite Poems.

Name several of your favorite poems. Give the reasons for your preference — make quotations.

Some Famous Odes.

Study one or more of the following odes: —

Ode to the Passions, by Collins.

Alexander's Feast, by Dryden, considered by Macaulay his best and greatest work. It was set to music by Handel, in 1736.

A Song for St. Cecilia's Day, by Dryden.

Ode on St. Cecilia's Day, by Pope. Observe in the first seventeen lines, and to some extent throughout the poem, a variation of the meter to correspond with the varying sentiments and feel-

ings expressed. St. Cecilia's day is the 22d of November, and was formerly celebrated in England with musical entertainments, and it was for such entertainments that these St. Cecilia Odes were written.

Ode on the Intimations of Immortality, by Wordsworth. Emerson says of this poem "that it is the high-water mark which the intellect has reached in this age."

Ode on the Death of the Duke of Wellington, by Tennyson.

Commemoration Ode, by Lowell.

National Songs of Different Countries.

Yankee Doodle — Hail Columbia — Star Spangled Banner — God Save the Queen — The Marseillaise — The Watch on the Rhine — Scots wha' ha'.

War Songs of North and South during the Civil War.

Battle Hymn of the Republic — Dixie — My Maryland — The Bonny Blue Flag — Tramp, Tramp, Tramp, the Boys are Marching — Kingdom's Coming — Rally Round the Flag, Boys — Tenting To-night — When Johnny Comes Marching Home — Just Before the Battle, Mother — Marching through Georgia — John Brown's Body.

Some Famous Ballads.

The Battle of Chevy Chase — The Battle of Otterbourne — Sir Patrick Spens—Childe Maurice—The Twa Corbies — Lord Lovell — Thomas, the Rhymer — The Children in the Wood.

Famous and Well-Known Hymns.

Among old Latin Hymns are *Dies Iræ*, of which Scott begins a translation in "The Lay of the Last Minstrel"; *Veni Sancte Spiritus*, famous as being the work of King Robert of France; *Stabat Mater*, which is so frequently sung; The Hymn of St. Bernard; Jesus, the Very Thought of Thee; and Jerusalem, the Golden, which appears in the hymn-books in so many different forms.

Ein fester Burg ist unser Gott is Luther's well-known hymn.

Of modern hymns a few stand unsurpassed: Rock of Ages — Jesus, Lover of My Soul — By Cool Siloam's Shady Rill — From Greenland's Icy Mountains — Nearer, My God, to Thee — Nearer Home — Lead, Kindly Light — All Hail, the Power of Jesus' Name! — and many others.

Give the several authors, circumstances under which the hymns were written, and quotations.

Songs of the Bible.

Song of Moses, Exodus xv. Song of Deborah, Judges v. Song of Hannah, I. Sam. ii. Psalms of David. The Song of Solomon. *Magnificat* of Mary, St. Luke i. 46–56. *Gloria in Excelsis,* St. Luke ii. 14. *Nunc Dimittis* of Simeon, St. Luke ii. 29. The passage I. Tim. iii. 16 is best explained as a quotation from a hymn in praise of Christ. The Proverbs are didactic poems; their poetic structure is shown by the parallelism which runs through them.

The Poet Laureate of England.

The duties of the office — its history — who have held it — the present laureate.

Dialect Poems.

Such poems comparatively recent. Writers of dialect poems: Lowell, Bret Harte, John Hay, James Whitcomb Riley.

Living American Poets.

Name those well known — divide into groups according to merit — characteristics of each. Those who write poetry only — those who also write prose.

CHAPTER XVII.

STUDIES IN SHAKESPEARE.

Shakespeare's magic could not copied be,
Within that circle none durst walk but he. — *Dryden.*

The sweete, wittie soul of Ovid lives in melifluous and honey-tongued Shakespeare. — *Frances Meres.*

I loved the man and do honor his memory on this side idolatry as much as any. He was, indeed, honest, and of an open and free nature, had an excellent fancy, brave notions, and gentle expressions. — *Ben Jonson.*

Sweetest Shakespeare, Fancy's child. — *Milton.*

A popular player — nobody suspected he was the poet of the human race. — *Emerson.*

LESSON LXVI. — BIOGRAPHICAL SKETCH OF SHAKESPEARE.

EXERCISE I. — ORAL EXERCISE.

Let the class find the answers to these questions from any trustworthy source.

Born in 1564; Died in 1616.

NOTE. — These dates can be remembered perhaps if it is observed that half of each 16 is 8, and these multiplied together give 64, which is the year of the 16th century in which he was born.

Name of father — maiden name of mother — father's occupation — where educated — youthful marriage — maiden name of wife — number of children — boyish exploit that sent him to London — life there — how he made his fortune — return to Strat-

ford — business — last illness — death — burial — his will. Has he any direct descendants? How many autographs are in existence? How many portraits? What was the fate of Shakespeare's home, the New Place? Of his mulberry tree? Why has his body never been removed to Westminster Abbey? Who now owns the house where he was born? How many plays did he write? Date of first edition of his plays? of second edition? How did Shakespeare spell his own name? For whom has the claim of authorship of Shakespeare's plays been made? Is this claim accepted by Shakespearian scholars? Name five Englishmen who were Shakespeare's contemporaries. During what reigns did he live? What has Shakespeare written beside plays?

Sir Thomas Lucy was the magistrate who punished Shakespeare for poaching, and a rhyme, in which there was a play upon the country pronunciation of Lucy as Lousie, is said to be the cause of Shakespeare's departure for London.

"The house at Stratford, where Shakespeare lived, no longer exists. New Place descended from his daughter Susanna to his grand-daughter Mrs. Nash, afterwards Lady Barnard, and there, during the civil wars, that lady and her husband in 1643 received Henrietta Maria, the queen of Charles I., who remained with them three weeks. After passing through the hands of several intervening proprietors, it fell into the possession of Sir Hugh Clopton, who pulled down the ancient house and built one more elegant on the same spot. This was in its turn destroyed by the Rev. Mr. Gastrell, because he conceived himself assessed too highly; and it was by the same barbarous hands that the celebrated mulberry tree which Shakespeare himself had planted was cut down, because he found himself inconvenienced by the visitors who were drawn by admiration of the poet to visit the classic ground on which it stood."

For the belief that an autograph of Shakespeare exists in Chicago, see Charles Dudley Warner's *Studies in the South and West.*

NOTE. — The following lines are engraved on the stone which covers Shakespeare's grave: —

Good frend for Jesus sake forbeare
To digg the dust encloased heare
Blest be ye man y^t spares these stones
And curst be he y^t moves my bones.

EXERCISE II. — WRITE A BIOGRAPHICAL SKETCH OF SHAKESPEARE.

LESSON LXVII. — THE PLAY OF JULIUS CÆSAR.

This tragedy was probably written about the year 1607. The real length of time in *Julius Cæsar* is as follows: About the middle of February, A.U.C. 709, a festival sacred to Pan and called Lupercalia was held in honor of Cæsar, when the crown was offered to him by Antony. On the 15th of March in the same year he was slain. November 27, A.U.C. 710, the triumvirs met at a small island formed by the river Rhenus, near Bononia, and there arranged their cruel proscription. A.U.C. 711, Brutus and Cassius were defeated near Philippi.

Class should first read the play carefully, principally for the story. Study words sufficiently to make the meaning clear. Observe Shakespeare's tendency to rhyme the last two lines of a scene. Also his love of puns. Find the answers to the following questions: —

Who is the hero of this play? Whence does the story of the ghost come? Was it Cæsar's ghost? Where did Shakespeare get his materials? What is the date of the Ides of March? What was the feast of Lupercalia? What omen terrified Calphurnia? What allusion in Hybla bees? Who was Epicurus? What were the unities of the ancient play-writers? Did Shakespeare have any regard to the unities? Why is this called a tragedy? Give the derivation and history of the word tragedy.

EXERCISE I. — ORAL.

Give the story of the play connectedly.

Give the acts of the play and the action in each one.

Make four quotations from memory.

Give a sketch of Brutus's character; *e.g.* honesty, weakness, lack of judgment, fortitude, pride. Illustrate by quotations.

Give a sketch of the character of Cassius; *e.g.* jealousy, craft, keen judgment, anger, fortitude, greed for money. Illustrate by quotations.

Give a sketch of Antony; *e.g.* dissipation, devotion to Cæsar, craft, oratorical power, dishonesty. Illustrate by quotations.

EXERCISE II. — WRITTEN.

Give the plot of the play in not more than one thousand words.

Give a sketch of the character of Brutus, of Cassius, of Antony, of Portia.

Make a collection of the well-known quotations of the play.

Tell wherein the play differs from the facts of history.

LESSON LXVIII. — THE PLAY OF MIDSUMMER NIGHT'S DREAM.

Read the play as before, principally for the story. Find the answers to these questions.

How many groups of characters in this play? Name the individuals of each group. Who were the supernatural people? Who was Theseus in mythology? Hypolyte? Whence did the story of Pyramus and Thisbe come? What part of the play is absolutely original with Shakespeare? How does Shakespeare's treatment of the fairies differ from all other? (He allows the fairies to speak for themselves.) Does Shakespeare give the fairies a conscience? What kind of places do they love? What objects do they fear? What are their duties? What compliment to Queen Elizabeth in the play? What flower is Love-in-Idleness? Does Puck enjoy his mischief? Give illustrations. Does Bottom really know whether he is a donkey or a man? Is there anything in his previous conduct that makes the change to a donkey's head seem poetic justice? Can this play be easily acted? Where would the difficulties lie?

EXERCISE I. — WRITTEN.

Give the plot of the play in not more than one thousand words.

Give the story of the four lovers.

The story of the fairies.

The characteristics of fairies as shown in this play — size, occupation, disposition.

Give the well-known quotations from this play.

LESSON LXIX. — LIST OF SUBJECTS RELATING TO SHAKESPEARE.

The Portraits of Shakespeare.

The Stratford Bust in the chancel of Holy Trinity Church at Stratford-upon-Avon. The Droeshout Engraving, which appears upon the title-page of the first collected edition of Shakespeare's plays, published in 1623, and generally known as the first folio. Upon the same page are the well-known verses by Ben Jonson, certifying to its accuracy. The Chandos Portrait, which is the popularly accepted representation of Shakespeare. The Death Mask, otherwise known as the Kesselstadt Mask. The Hilliard Miniature and the Monument in Westminster Abbey.

Read *Portraits of Shakespeare*, by J. Parker Norris.

Sources from which Shakespeare obtained his Plots.

Any good English Literature will give all necessary information.

The Tragedies of Shakespeare.

The tragic in art, according to the ordinary conception, is that which portrays an unhappy end.

Timon of Athens, the tragedy of property. *Romeo and Juliet*, the tragedy of lovers. *Othello*, the tragedy of husband and wife. *King Lear*, the tragedy of parent and children. *Macbeth* and

Hamlet are both "tragedies in which into the natural world of real shapes is woven a supernatural world of mysterious shapes — the Weird Sisters and Hamlet's Ghost." These are tragedies of family and state.

Note the hero in each play — his fate and the cause.

The Fairies of the Plays.

Oberon is a fairy name which came into the language from the French. Titania is another name for Diana. Puck is a name once applied to the whole race of fairies. Robin Goodfellow is also an old name. The names Peasblossom and Cobweb are Shakespeare's creation.

In the description of Puck nearly all fairy characteristics are given. Haunts of Fairies, —

"I know a bank where the wild thyme grows."

What are fairy rings? Compare Ariel with Puck. Note the size of Queen Mab in *Romeo and Juliet.*

The Ghosts of Shakespeare's Plays.

The ghost in *Hamlet.* Banquo's ghost. The ghost in *Julius Cæsar.* Nature and vocation of ghosts according to Shakespeare.

Clowns and Fools of Shakespeare.

The originals of these characters — their wise sayings — their dress — their relations to their master. For example, Touchstone in *As You Like It,* Clown in *Twelfth Night,* Clown in *The Winter's Tale,* Fool in *King Lear.*

Was Hamlet Insane?

Follow Hamlet through the play with the one thought in mind: Is his behavior sane or not? Observe his own references to his condition — "antic disposition" — "my wit's diseased"; also his persistent desire to tease and mock Polonius. Polonius' opinion of his sanity — the king's — his mother's. Observe, too, that with Horatio he is always sane, nor does Horatio ever give any evidence of thinking him insane. Would a madman plan so cunningly the death of Guildenstern and Rosenkrantz? Study particularly Hamlet's conduct in the grave scene. Remember that four hypotheses

are possible: first, that his madness is real; second, that it is feigned; third, that it is both real and feigned; and fourth, that it is neither real nor feigned.

Read *The Shakespearian Drama*, by Denton J. Snider.

The Three Witches in *Macbeth*.

Follow them carefully through the play. Note three things concerning them: in their surroundings they prefer the disagreeable; in personal appearance they are repulsive; in moral qualities they are evil. In describing them Shakespeare has followed the common beliefs of his time — "killing swine" — "sailing in a sieve," etc. He has also given them additional powers — the third sister is prophetic and by her prophecies she tempts Macbeth and Lady Macbeth to the murder of Duncan. Part of the time they can be seen by any one; part of the time they are only visible to Macbeth. Note particularly the scene where Hecate brings up the apparitions, and their deceiving prophecies which lure Macbeth to his ruin.

The Flowers of Shakespeare.

Columbine, *Hamlet*, Act IV. sc. 5. This was anciently termed a thankless flower.

Crow-flower, *Hamlet*, Act IV. sc. 7. This formerly meant ragged-robin; now means buttercup.

Cuckoo-buds, *Love's Labor Lost*, Act V. sc. 2.

Daffodil, *The Winter's Tale*, Act IV. sc. 3, 4. Wild daffodil of England.

Darnel, *King Lear*, Act IV. sc. 4. The name was used in Shakespeare's day to denote any hurtful weed.

Fennel, *Hamlet*, Act IV. sc. 5. Emblematic of flattery.

Fern, *I. King Henry IV.*, Act II. sc. 1. Fern seed was supposed to possess the power of rendering persons invisible.

Flower-de-luce, *II. King Henry VI.*, Act V. sc. 1; *I. King Henry VI.*, Act I. sc. 2. The flower meant and the derivation of the word are both doubtful.

Lady-smocks, *Love's Labor Lost*, Act V. sc. 2. This plant so called from the resemblance of its white flowers to little smocks hung out to dry.

Long Purples, *Hamlet,* Act IV. sc. 7. The early purple orchis of Warwickshire.

Love-in-Idleness, *A Midsummer Night's Dream,* Act II. sc. 1; Act IV. sc. 1. This is the pansy, and was used in love philters in Shakespeare's day.

Mandrake or Mandragora, *II. King Henry VI.,* Act III. sc. 2; *Romeo and Juliet,* Act IV. sc. 3; *Othello,* Act III. sc. 3; *Antony and Cleopatra,* Act I. sc. 5. Much folk-lore gathers around the mandrake. It was believed to have an inferior kind of animal life. It was also believed to be an opiate.

Marigold, *The Winter's Tale,* Act IV. sc. 4; *Cymbeline,* Act II. sc. 3.

Primrose, *Hamlet,* Act I. sc. 3; *The Winter's Tale,* Act IV. sc. 4.

Rose, *Hamlet,* Act III. sc. 4; Act III. sc. 1; *King John,* Act I. sc. 1. *I. King Henry VI.,* Act II. sc. 4, refers to the roses of York and Lancaster.

Rosemary, *Hamlet,* Act IV. sc. 5; *The Winter's Tale,* Act IV. sc. 4; *Romeo and Juliet,* Act I. sc. 5.

Violet, *Hamlet,* Act V. sc. 1; *Pericles,* Act IV. sc. 1; *The Winter's Tale,* Act IV. sc. 4; *A Midsummer Night's Dream,* Act II. sc. 1. The beauties of Greece tinged their eyes of an obscure violet color.

Birds of Shakespeare.

Blackbird, called Ousel, *A Midsummer Night's Dream,* Act III. sc. 1; *II. King Henry IV.,* Act III. sc. 2.

Cock, *Hamlet,* Act I. sc. 1, refers to the old superstition that spirits fly at cock-crow. Diversion of cock-fighting referred to in *Antony and Cleopatra,* Act II. sc. 3.

Crow, *Julius Cæsar,* Act V. sc. 1.

Cuckoo, *A Midsummer Night's Dream,* Act III. sc. 1; *King Lear,* Act I. sc. 4; *I. King Henry IV.,* Act V. sc. 1; *Antony and Cleopatra,* Act II. sc. 6. It is still a common idea among the peasants of Europe that the cuckoo will tell by its cries, if asked, how long any one has to live.

Dove, *Hamlet,* Act V. sc. 1; *I. King Henry VI.,* Act II. sc. 2; *The Winter's Tale,* Act IV. sc. 4; *The Merchant of Venice,* Act II. sc. 2. An emblem of fidelity, modesty, and devotion.

Eagle, *III. King Henry VI.,* Act II. sc. 1; *Julius Cæsar,* Act V. sc. 1; *Cymbeline,* Act IV. sc. 2; *Titus Andronicus,* Act IV. sc. 4.

Lapwing, *Hamlet*, Act V. sc. 2; *The Comedy of Errors*, Act IV. sc. 2; *Much Ado About Nothing*, Act III. sc. 1. It was a common notion in Shakespeare's time that young lapwings ran out of the shell with part of it sticking on their heads, they were in such haste to be hatched.

Lark, *Cymbeline*, Act II. sc. 3; *Love's Labor Lost*, Act V. sc. 2; *The Merchant of Venice*, Act V. sc. 1; *Romeo and Juliet*, Act III. sc. 5; *King Henry VIII.*, Act III. sc. 2.

Nightingale, *The Merchant of Venice*, Act V. sc. 1; *Romeo and Juliet*, Act III. sc. 5; *A Midsummer Night's Dream*, Act II. sc. 2.

Owl, *Troilus and Cressida*, Act II. sc. 1; *Macbeth*, Act II. sc. 3; *III. King Henry VI.*, Act V. sc. 6; *A Midsummer Night's Dream*, Act V. sc. 1; *Julius Cæsar*, Act I. sc. 3; *The Comedy of Errors*, Act II. sc. 2; *The Tempest*, Act V. sc. 1. *Hamlet*, Act IV. sc. 5, refers to an old legend that a baker's daughter was changed into an owl for refusing Christ a piece of bread.

Pelican, *King Lear*, Act III. sc. 4.

Pigeon, *Titus Andronicus*, Act IV. sc. 3; Act IV. sc. 4; *The Winter's Tale*, Act IV. sc. 3; *As You Like It*, Act III. sc. 3.

Raven, *Julius Cæsar*, Act V. sc. 1; *Othello*, Act IV. sc. 1; *Macbeth*, Act I. sc. 5; *As You Like It*, Act II. sc. 3.

Swallow, *The Winter's Tale*, Act IV. sc. 4; *Timon of Athens*, Act III. sc. 6; *Antony and Cleopatra*, Act IV. sc. 12.

Swan, *The Merchant of Venice*, Act III. sc. 2; *Othello*, Act V. sc. 2; *King John*, Act V. sc. 7.

Wren, *A Midsummer Night's Dream*, Act III. sc. 1; *Macbeth*, Act IV. sc. 2.

Customs Connected with the Calendar, as Illustrated by Shakespeare.

Twelfth Day (Jan. 6). Shakespeare's play, *Twelfth Night*, took its origin in the festivities associated with this festival.

St. Valentine's Day (Feb. 14). Birds are supposed to choose their mates on this day, hence *A Midsummer Night's Dream*, Act IV. sc. 1.

Shrove-Tuesday (Tuesday before Ash-Wednesday, the beginning of Lent). A day devoted to merriment; whence originated the custom of eating pancakes is unknown. *All's Well That Ends Well*, Act II. sc. 2; *II. King Henry IV.* Act V. sc. 3.

Lent. A figure made up of straw and cast-off clothes was drawn or carried through the streets amid much noise and merriment; afterwards it was usually burned. This image was called Jack-a-Lent, and was probably intended to represent Judas Iscariot. *The Merry Wives of Windsor*, Act III. sc. 3; Act V. sc. 5. In the reign of Elizabeth butchers were not allowed to sell flesh meat in Lent, though sometimes they got special permission to do so. *II. King Henry VI.*, Act IV. sc. 3; *II. King Henry IV.*, Act II. sc. 4.

Good Friday. Last Friday in Lent. *I. King Henry IV.*, Act I. sc. 2.

Easter. It was considered unlucky not to wear something new on Easter Day. *Romeo and Juliet*, Act III. sc. 1.

St. David's Day (March 1). Observed by the Welsh in honor of St. David, their patron saint. On this day they wear a leek. *King Henry V.*, Act IV. sc. 1, sc. 7.

St. Patrick's Day (March 17). *Hamlet*, Act I. sc. 5.

St. George's Day (April 23). Patron saint of England, "whose name should be revered on earth, but whose deeds are known only in heaven." *I. King Henry VI.*, Act I. sc. 1; *King Henry V.*, Act III. sc. 1; *I. King Henry VI.*, Act IV. sc. 2; *King John*, Act II. sc. 1.

May-Day (May 1). *King Henry VIII.*, Act V. sc. 3; *A Midsummer Night's Dream*, Act I. sc. 1. In olden times nearly every village had its Maypole, decorated with flowers, ribbons, and flags, round which the people danced from morning until night. *II. King Henry VI.*, Act III. sc. 1. Feature of May-Day festivities was the Morris-dance.

Midsummer Day (June 24). *Twelfth Night*, Act III. sc. 4. A period when imagination ran riot.

Michælmas Day (Sept. 29). *The Merry Wives of Windsor*, Act I. sc. 1.

St. Crispin's Day (Oct. 25). Patron saint of shoemakers. *King Henry V.*, Act IV. sc. 3.

Hallowmas (Nov. 1). *Two Gentlemen of Verona*, Act II. sc. 1.

All Souls' Day (Nov. 2). *King Richard III.*, Act IV. sc. 1.

St. Martin's Day (Nov. 11). *I. King Henry VI.*, Act I. sc. 2.

Christmas. *Hamlet*, Act I. sc. 1.

CHAPTER XVIII.

STUDIES FOR BOOK REVIEWS.

A book review aims to give the reader a general idea of the book reviewed, telling in what department of literature it falls, — as history, biography, story, essay, — also the general aim or purpose of the book.

A review should also consider the style and manner in which the book is written — both its strong and its weak points. The characters should be sketched and their peculiarities remarked. The work may be compared with other works of the same author, or with others of the same class. If the book reviewed is a history, the time it covers should be noted; if essays, the topics treated; if a novel, a brief sketch of the plot may be given; if a poem, its metrical character, as well as its thought, should be considered.

Book reviews do not fall under any one rule; they vary from the lengthy essays of Macaulay and Jeffrey to the brief references in the book columns of the daily newspaper.

LESSON LXX. — STUDY OF MODEL.

EXERCISE I. — AN EXAMPLE FROM MACAULAY.

One of the best known book reviews is that of Macaulay upon Southey's Edition of the *Pilgrim's Progress.*

The review begins with a notice of the engravings of the book. Some of these are complimented, others are not. Indeed, considerable space is given to a sharp criticism upon the work of one artist. The writer then comes to the subject-matter of the book itself. He begins: "The characteristic peculiarity of the *Pilgrim's Progress* is, that it is the only work of the kind which possesses a strong human interest. Other allegories only amuse the fancy; the allegory of Bunyan has been read by thousands with tears." The reviewer then goes on to specify the different well-known allegories, — *The Vision of Mirza*, *The Contest between Rest and Pleasure*, *The Fairy Queen*, — and compares them to the *Pilgrim's Progress*. He continues: "Dr. Johnson, all whose studies were desultory and who hated, as he said, to read books through, made an exception in favor of the *Pilgrim's Progress*. That work, he said, was one of the two or three which he wished longer. . . . In the wildest parts of Scotland the *Pilgrim's Progress* is the delight of the peasantry. In every nursery it is a greater favorite than *Jack the Giant-Killer*. Every reader knows the straight and narrow path as well as he knows a road in which he has gone backward and forward a hundred times. This is the highest miracle of genius, that things which are not should be as though they were; that the imaginations of one mind should become the personal recollections of another. And this miracle the tinker has wrought. The wicket gate and the desolate swamp which separates it from the City of Destruction; the long line of road, as straight as a rule can make it; the Interpreter's house, and all its fair shows; the prisoner in the iron cage; the palace, at the doors of which armed

men kept guard, and on the battlements of which walked persons clothed all in gold; the cross and the sepulchre; the steep hill and the pleasant arbor; the stately front of the House Beautiful by the wayside; the low green valley of Humiliation, rich with grass and covered with flocks, all are as well known to us as the sights of our own street."

In this way the reviewer recounts the story to the end of the book. He then continues: "We follow the travellers through their allegorical progress with interest not inferior to that with which we follow Elizabeth from Siberia to Moscow, or Jennie Deans from Edinburg to London. Bunyan is almost the only writer that ever gave to the abstract the interest of the concrete. . . . The *Pilgrim's Progress* undoubtedly is not a perfect allegory. The types are often inconsistent with each other, and sometimes the allegorical disguise is altogether thrown off. But we do not believe that any man, whatever might be his genius, could long continue a figurative history without falling into many inconsistencies. The best thing, on the whole, that an allegorist can do, is to present to his readers a succession of analogies, each of which may separately be striking and happy, without looking very nicely to see whether they harmonize with each other. This Bunyan has done, and the effect which the tale produces on all persons, learned and unlearned, proves that he has done well."

The Prisoner of Chillon. Lord Byron.

For prologue, a sonnet on Chillon; compare the structure of the sonnet with that of *Milton on His Blindness.* The poem is written in fourteen cantos of iambic tetrameters. Each canto has

a central idea as a paragraph has; find what these central ideas are. Observe the pathetic ending of Canto II. By whom is the poem assumed to be written? How complete is the description of the younger brother — of the second brother? What is the effect upon the reader of Cantos VII. and VIII. In what way did comfort finally come to the captive? Has Byron pictured correctly the effect of long imprisonment upon the human mind? Was the hero of the poem a real character?

A Dissertation upon Roast Pig. Charles Lamb.

Begin by telling who Lamb was, and relating a few of the circumstances of his life. Never mind the dates of birth and death, those facts are common to all, and need not be emphasized unless for especial reasons. The time of his literary activity may be approximately given.

This essay one of many. Observe the mock-historic air with which it begins — the reference to the Chinese manuscript — the careful narration of events — finally, the climax. Also the same mock-historic air in the account of the trial — the humor of the verdict — finally, Lamb's own directions for the roasting of a pig. Give the characteristics of Lamb's style as they seem to you.

The Vision of Sir Launfal. James Russell Lowell.

The quest of the Holy Grail is one of the legends of the Middle Ages which still keeps its significance to the modern mind. No more exquisite retelling of it exists in the language than *The Vision of Sir Launfal.* The poem opens with a Prelude, which is a series of pictures of early summer. Give quotations which shall show these. Part I. gives the young man's conception of the way he is to find the Holy Grail. Is it a correct one? What is the climax of Part I.? What does the Prelude of Part II. foreshadow? What lesson has the old man learned? What is the climax of Part II.? Why is the ending particularly happy?

Rab and His Friends. Dr. John Brown.

Boy-like introduction — interest in dog fights — devotion to the conqueror. Personality of Rab made quite as clear as that of his master or mistress. Beautiful character of Ailie — devotion of her

husband. Explain Rab's conduct after the death of both. Is it true to dog nature? Is it artistically correct to have Rab and his master both die after the death of Ailie?

The Man Without a Country. Edward Everett Hale.

Invented history — devices to strengthen its appearance of reality — repetition of incidents to deepen the illusion — the one reality of the story made clear, and that is, the effect upon a man to live without a country. A lesson in patriotism. Observe how skilfully the quotation from the *Lay of the Last Minstrel* is woven into the story. The skill of the writer makes out of a fictitious character and an impossible situation a most pathetic story.

LESSON LXXI. — PROSE FICTION.

By the term fiction, a narrative composition is always understood. Works of fiction are of two kinds — those in which the agencies are entirely within ordinary experience and those in which they are not. In the latter case they are called romances; in the former, stories of common life.

Stories of common life are divided into tales of adventure and novels. The novel in its highest and best form is the counterpart in prose to the epic in poetry, and like it, treats of "one great complex action in a lofty style and with fulness of detail." Whatever be its form, the novel should possess unity of plan. Novels may refer to the past and deal with great historical characters, or picture great events; in which case, they are called historical novels. The ordinary novel, however, pictures either the present or an immediate past.

Sometimes the distinction is made between romantic novels and realistic novels. A romantic novel would partake more or less of the nature of a romance, while a realistic novel would aim to represent life exactly as it is. Sir Walter Scott's novels may be taken as a type of the romantic school, while those of William D. Howells would well represent the realistic.

LIST OF NOVELS TO BE STUDIED FOR REVIEWS.

In order to write upon any of the following topics, it is necessary to read carefully the book under which they stand.

David Copperfield. Charles Dickens.

Family Groups of the Characters.
Descriptions of Places and Persons.
The Characteristic Sayings of Different Characters.
A Sketch of David's Boyhood.
Betsey Trotwood.
The Micawber Family.
Peculiarities and Characteristics of Dickens's Style.

Ivanhoe. Sir Walter Scott.

The Home and Household of Cedric the Saxon.
The Tournament of Prince John.
The Holy Clerk of Copemanhurst.
Storming of the Castle of Front de Bœuf.
The Trial and Release of Rebecca.
The Feudal Age as Pictured by Scott.

Silas Marner. George Eliot.

How Silas Marner became a Miser.
Squire Cass's Household.
Eppie's Childhood.
The Character of Godfrey Cass.
Effect of the Care of Eppie upon Silas Marner.
Descriptions of Persons and Places.

Descriptions of George Eliot and Dickens, Compared.
George Eliot as a Delineator of Motives.

Lorna Doon. R. D. Blackmore.

The First Meeting of John Ridd and Lorna Doon.
The Doon Stronghold.
John Ridd's Home.
Tom Faggus.
The Rescue of Lorna.
Overthrow of the Doons.
Descriptions of Persons and Places.
The Times of the Restoration as Pictured by Blackmore.
Lorna Doon as a Guide-book to Bagworthy Forest.

Ben Hur: A Tale of the Christ. Lew Wallace.

The Meeting of the Three Wise Men.
The Character of Messala.
The Sheik Ilderim.
The Chariot Race.
Christ as a Character in the Story.
Ben Hur as a Christian.

Little Women. Louisa Alcott.

A New England Home, as Pictured by Miss Alcott.
Character of the Four Daughters, as Shown by Incidents.
Different Plans for Amusement.
Little Women, Compared with Its Sequel, Little Men.

The Rise of Silas Lapham. William D. Howells.

The Newspaper Interviews.
The Partnership with Mr. Rogers.
The Coreys, Father and Son.
Penelope's Conscience.
The Character of Silas Lapham.
Impression of the Book as a Whole.
Mr. Howells's Characteristics as a Writer.

CHAPTER XIX.

PERSUASIVE DISCOURSE.

LESSON LXXII. — THE ART OF PERSUASION.

A man convinced against his will
Is of the same opinion still. — *Old Proverb.*

Not he is great who can alter matter, but he who can alter my state of mind. — *Ralph Waldo Emerson.*

There is probably no one, young or old, who has not at some time felt a desire to influence the opinion and conduct of others. The child tries to induce his parents to grant his requests, the boy to lead his companions to do as he wishes, to think as he does; the man to influence his friends, the lawyer to win his jury, the minister to benefit his congregation, the politician to carry the people with him. Each one has attempted *to persuade.* If he has succeeded in doing this, he has, consciously or unconsciously, followed certain definite principles. It is to the study of these principles that this chapter is devoted.

Persuasion is an effort to influence the will, and through the will to affect the conduct. The will is influenced in two ways: through the emotions or through the judgment. In the first instance, the appeal is made to the feelings; in the second, to the reason. These appeals are named, respectively, exhortation and

argument. Both are necessary to successful persuasion, but which is to be used most depends upon the character of the person or audience to be influenced, as well as upon the character of the speaker. The following fundamental principles underlie all persuasive discourse: —

It is best to decide at first whether you will use argument to influence the reason, or exhortation to move the feelings, or both.

No one would address an audience of lawyers as he would a mixed audience, or a group of children as he would a company of adults. Instinctively, in trying to persuade people, we appeal to their feelings or their reason, according as we think the one or the other will move them. It is well, usually, to use both methods, and the character of your listener will decide which one will predominate.

It is easier to move the feelings by narratives and descriptions than by direct appeals.

Persons are frequently armed against direct appeals, but a telling story or a pathetic description finds them quite unprepared to resist, and they yield at once. Attend a missionary meeting and see how the audience are brought into sympathy with the speakers by tales of foreign lands. *Uncle Tom's Cabin* doubtless convinced thousands of the wrong of slavery, who would not have listened for one moment to a direct appeal for the slave.

The question to be discussed should be clearly stated. If necessary, define it.

It is of the utmost importance that the point at issue should be perfectly clear. A great deal of useless discussion is often indulged in because the disputants do not understand what they are talking about.

Always be fair to those who oppose you.

Whatever temporary advantage may be gained by unfairness is usually lost in the end. Nothing helps a debater more than to be fair to his opponents. Mr. Lincoln's great success in debate was largely due to his habit of stating his opponents' case quite as well as they could, and then when he had overthrown it there was nothing further to be said.

Put yourself on good terms with your listeners.

Experienced speakers do this in a variety of ways. Sometimes by means of a story or an anecdote, to make their hearers good-natured, sometimes by agreeing with them as far as possible, sometimes by flattery more or less concealed. Especially, if a speaker is addressing a person or audience prejudiced against his cause, it is necessary to win the willing attention of his hearers at any cost, otherwise he might as well keep silent.

It is sometimes well to anticipate possible objections and answer these in the first part of your argument. This may free the minds of your hearers of possible prejudice.

State the arguments separately. It is well to begin with a strong argument and usually to end with one. Sometimes they may be arranged to a climax.

It is well to make a good impression at the beginning and also at the close of your argument. It is necessary to have clearly in mind what your arguments are before you attempt to arrange them.

Do not dogmatize. Let the conclusions follow from your arguments rather than from your personality.

Let the conclusions follow from your arguments, rather than state the conclusions first, and then give

your reasons. People are willing to be convinced, but not so willing to be told beforehand what they should do or think. Arguments stated in the form of questions are frequently very effective, for the reason that they do not assert, but compel the hearer to draw the conclusion for himself.

Guard against the fallacy of supposing that because two events occur together, or in succession, one is the effect of the other.

It often happens that a statement seems to be true when it is not. When such a statement is used as an argument, it is called a fallacy. People often use fallacious arguments without recognizing them as such. This kind of argument is also used by speakers who know better, and is often heard in political debate. If "times are hard," it is often charged as the result of this or that political condition which in fact has nothing to do with it.

Guard against the fallacy of supposing that because one thing is true, another thing very much like it must be true.

This is the fallacy of reasoning by analogy. The error lies in supposing because two things are very much alike that they are necessarily exactly alike. The very point in which they differ may be the one which makes it impossible for them to be judged alike. Do not understand that no arguments by analogy are good ones, — many are, — but see to it that the cases compared are alike in that for which they are compared.

It is well at the end to make a summary of your arguments. State what you think you have disproved and what you think you have proved.

This is an assistance to the memories of your hearers. It impresses what you have said.

LESSON LXXIII. — STUDY OF ANTONY'S ORATION.

One of the finest examples of the Art of Persuasion is the speech of Antony over the dead body of Cæsar, in Shakespeare's play of *Julius Cæsar*. Cæsar has been assassinated by the conspirators, and Brutus has already addressed the Roman populace in defence of the deed. The people have agreed that it was well and wisely done.

Antony ascends the pulpit to deliver the funeral oration over the body, according to the Roman custom, and speaks by the express permission of Brutus. Indeed, Brutus begs the people to remain and hear Antony's speech, which they are very reluctant to do. Their sympathy is all for Brutus — against Cæsar and against Antony, who is to speak in his honor. The only condition that Brutus has made is that Antony shall not blame the conspirators.

Antony begins: —

Ant. Friends, Romans, countrymen, lend me your ears;
I come to bury Cæsar, not to praise him.
The evil that men do lives after them;
The good is oft interred with their bones;
So let it be with Cæsar. The noble Brutus
Hath told you Cæsar was ambitious:
If it were so, it was a grievous fault;
And grievously hath Cæsar answered it.
Here, under leave of Brutus and the rest,
(For Brutus is an honourable man;
So are they all, all honourable men,)
Come I to speak in Cæsar's funeral.
He was my friend, faithful and just to me:
But Brutus says he was ambitious;
And Brutus is an honourable man.

This is the introduction. Antony knows his audience, knows how prejudiced they are, and desires to win them. He assumes a friendly relation between himself and them with his very first word. Then he explains, — "I come to bury Cæsar, not to praise him." What he really means is "You do not wish to hear Cæsar praised. I am not going to praise him. I will agree with you in this." He passes on to the principal charge made by Brutus, that Cæsar was ambitious. He does not admit it, nor does he deny it; had he denied it, his audience might have attacked him at once, — but he says, "if it were so, it was a grievous fault, and grievously hath Cæsar answered it."

Shakespeare, with fine art, has put into Antony's mouth the past subjunctive which denies the assertion by implication. He assures them that he speaks by Brutus' permission, repeats twice that Brutus is an honorable man, and explains his appearance there upon the ground that Cæsar, whatever his faults might be, had been a just and faithful friend to him.

He continues: —

He hath brought many captives home to Rome,
Whose ransoms did the general coffers fill:
Did this in Cæsar seem ambitious?
When that the poor have cried, Cæsar hath wept:
Ambition should be made of sterner stuff:
Yet Brutus says he was ambitious;
And Brutus is an honourable man.
You all did see that on the Lupercal
I thrice presented him a kingly crown,
Which he did thrice refuse: was this ambition?
Yet Brutus says he was ambitious;
And, sure, he is an honourable man.
I speak not to disprove what Brutus spoke,

But here I am to speak what I do know.
You all did love him once, not without cause:
What cause withholds you, then, to mourn for him?
O judgment, thou art fled to brutish beasts,
And men have lost their reason!—Bear with me;
My heart is in the coffin there with Cæsar,
And I must pause till it come back to me.

Here he advances three arguments to disprove the charge that Cæsar was ambitious. He has not yet denied the charge, he is going to let his arguments do that; he will allow his hearers to draw their own conclusions; he will simply state the facts and ask the question. He will not dogmatize. They may answer it for themselves. This is great skill; he does nothing to irritate his hearers. His three arguments are strong, brief, and true. The ransoms of the captives, Cæsar's kindness to the poor, and the refusal of the crown were all well known. Each one was strong against the charge. Feeling this, Antony bursts out into an apostrophe to judgment, and then giving way to his own feelings for a moment, apologizes in the most pathetic manner,—"Bear with me; my heart is in the coffin there with Cæsar, and I must pause till it come back to me."

In the meantime, the citizens, who were so unwilling to hear him at first, begin to say to each other that what he says has much reason in it, and that they wish him to go on. He has won their willing attention, which is what he has sought from the first. After this interruption he continues:—

Ant. But yesterday, the word of Cæsar might
Have stood against the world: now, lies he there,
And none so poor to do him reverence.

O masters! if I were dispos'd to stir
Your hearts and minds to mutiny and rage,
I should do Brutus wrong, and Cassius wrong,
Who, you all know, are honourable men:
I will not do them wrong; I rather choose
To wrong the dead, to wrong myself, and you,
Than I will wrong such honourable men.
But here's a parchment with the seal of Cæsar,
I found it in his closet; 'tis his will:
Let but the commons hear this testament,
(Which, pardon me, I do not mean to read,)
And they would go and kiss dead Cæsar's wounds,
And dip their napkins in his sacred blood;
Yea, beg a hair of him for memory,
And, dying, mention it within their wills,
Bequeathing it, as a rich legacy,
Unto their issue.

4 *Cit.* We'll hear the will: read it, Mark Antony.

Citizens. The will, the will! we will hear Cæsar's will.

Ant. Have patience, gentle friends, I must not read it;
It is not meet you know how Cæsar loved you.
You are not wood, you are not stones, but men;
And, being men, hearing the will of Cæsar,
It will inflame you, it will make you mad:
'Tis good you know not that you are his heirs;
For if you should, O, what would come of it!

4 *Cit.* Read the will; we'll hear it, Antony;
You shall read us the will; Cæsar's will.

Ant. Will you be patient? Will you stay a while?
I have o'ershot myself to tell you of it:
I fear I wrong the honourable men,
Whose daggers have stabb'd Cæsar; I do fear it.

4 *Cit.* They were traitors: honourable men!

Citizens. The will! the testament!

2 *Cit.* They were villains, murderers: the will! read the will.

Ant. You will compel me, then, to read the will?
Then make a ring about the corse of Cæsar,
And let me show you him that made the will.
Shall I descend? and will you give me leave?

Citizens. Come down.
2 *Cit.* Descend. [Antony *comes down.*
3 *Cit.* You shall have leave.
4 *Cit.* A ring; stand round.
1 *Cit.* Stand from the hearse, stand from the body.
2 *Cit.* Room for Antony, most noble Antony!
Ant. Nay, press not so upon me; stand far off.
Citizens. Stand back; room: bear back.
Ant. If you have tears, prepare to shed them now.
You all do know this mantle: I remember
The first time ever Cæsar put it on;
'Twas on a summer's evening, in his tent,
That day he overcame the Nervii:—
Look, in this place, ran Cassius' dagger through:
See what a rent the envious Casca made:
Through this the well-beloved Brutus stabb'd
And, as he pluck'd his cursed steel away,
Mark how the blood of Cæsar follow'd it,
As rushing out of doors, to be resolv'd
If Brutus so unkindly knock'd, or no;
For Brutus, as you know, was Cæsar's angel:
Judge, O you gods, how dearly Cæsar lov'd him.
This was the most unkindest cut of all;
For when the noble Cæsar saw him stab,
Ingratitude, more strong than traitors' arms,
Quite vanquish'd him: then burst his mighty heart,
And, in his mantle muffling up his face,
Even at the base of Pompey's statue,
Which all the while ran blood, great Cæsar fell.
O, what a fall was there, my countrymen!
Then I, and you, and all of us fell down,
Whilst bloody treason flourish'd over us.
O, now you weep; and, I perceive, you feel
The dint of pity: these are gracious drops.
Kind souls, what, weep you when you but behold
Our Cæsar's vesture wounded? Look you here,
Here is himself, marr'd, as you see, with traitors.
1 *Cit.* O piteous spectacle!
2 *Cit.* O noble Cæsar!

3 *Cit.* O woful day!
4 *Cit.* O traitors, villains!
1 *Cit.* O most bloody sight!
2 *Cit.* We will be revenged: revenge, — about, — seek, — burn, — fire, — kill, — slay, — let not a traitor live.
Ant. Stay, countrymen.
1 *Cit.* Peace there! hear the noble Antony.
2 *Cit.* We'll hear him, we'll follow him, we'll die with him.

Feeling that he has won his hearers, he ventures upon a slight appeal to their pity, but stops himself by saying that to do so would be to do Brutus wrong, and that he will not do him wrong, he will rather wrong Cæsar. Then he plays upon their curiosity by telling of Cæsar's will, which he does not intend to read, but if they only knew what was in it! He gets the answer that he expected, for they cry out at once that he shall read it. This gives him opportunity to make that answer which is a famous example of strength gained by using particular in place of general terms, —

I fear I wrong the honourable men
Whose daggers have stabbed Cæsar.

Then comes an appeal to the feeling of the populace, with an especial blow at Brutus as guilty of the basest ingratitude. Shakespeare here writes one of his double superlatives, of which he is so fond. The climax comes when, after having shown the garments, Antony shows the body of Cæsar. This is the point at which he has been aiming from the first; but he did not wish to show the body until he was sure it would be received with sympathy. The result did not disappoint him, for the citizens cry, *burn! kill! slay! the conspirators.*

With wonderful skill he continues: —

Ant. Good friends, sweet friends, let me not stir you up
To such a sudden flood of mutiny.
They that have done this deed are honourable;
What private griefs they have, alas, I know not,
That made them do it; they are wise and honourable,
And will, no doubt, with reasons answer you.
I come not, friends, to steal away your hearts:
I am no orator, as Brutus is;
But, as you know me all, a plain, blunt man,
That love my friend; and that they know full well
That gave me public leave to speak of him:
For I have neither wit, nor words, nor worth,
Action, nor utterance, nor the power of speech,
To stir men's blood: I only speak right on:
I tell you that which you yourselves do know;
Show you sweet Cæsar's wounds, poor, poor dumb mouths,
And bid them speak for me: but were I Brutus,
And Brutus Antony, there were an Antony
Would ruffle up your spirits, and put a tongue
In every wound of Cæsar, that should move
The stones of Rome to rise and mutiny.
Citizens. We'll mutiny.
1 *Cit.* We'll burn the house of Brutus.
3 *Cit.* Away, then! come, seek the conspirators.
Ant. Yet hear me, countrymen; yet hear me speak.
Citizens. Peace, ho! Hear Antony, most noble Antony.
Ant. Why, friends, you go to do you know not what:
Wherein hath Cæsar thus deserv'd your loves?
Alas, you know not; I must tell you, then:
You have forgot the will I told you of.
Citizens. Most true; the will: let's stay and hear the will.
Ant. Here is the will, and under Cæsar's seal:
To every Roman citizen he gives,
To every several man, seventy-five drachmas.
2 *Cit.* Most noble Cæsar! we'll revenge his death.
3 *Cit.* O royal Cæsar!
Ant. Hear me with patience.

Citizens. Peace, ho!
Ant. Moreover, he hath left you all his walks,
His private arbours, and new-planted orchards,
On this side Tiber; he hath left them you,
And to your heirs for ever, common pleasures,
To walk abroad, and recreate yourselves.
Here was a Cæsar! when comes such another?
1 *Cit.* Never, never! Come, away, away!
We'll burn his body in the holy place,
And with the brands fire the traitors' houses.
Take up the body.
2 *Cit.* Go fetch fire.
3 *Cit.* Pluck down benches.
4 *Cit.* Pluck down forms, windows, anything.
Exeunt Citizens, *with the body.*
Ant. Now let it work: mischief, thou art afoot,
Take thou what course thou wilt!

He does not admit that he has aroused this feeling; indeed, he pretends to wish to calm it: but lest he should be too successful, he reminds the people that he has not yet read the will. When they hear that they are Cæsar's heirs their rage is ungovernable, and Antony descends from the pulpit, feeling that his work is done. The only hint we get of his satisfaction over the result is found in the soliloquy beginning "Now let it work," and the grim reply to a servant who announced that Brutus and Cassius had fled from Rome, —

Belike they had some notice of the people
How I had moved them.

Observe that in this example there are but three arguments. All the rest consists of appeals to the emotions, especially the feelings of pity and gratitude, as well as national pride.

LESSON LXXIV.—EXAMPLES OF PERSUASIVE DISCOURSE.

Each pupil should analyze one or more of the following examples. Most of them can be found in the different school readers. In the analysis note which one of the two elements of persuasion — exhortation or argument — appears most frequently. Observe if these are separate or commingled. Note the figures of rhetoric — particularly climax, antithesis, and allusions. State the arguments in their simplest form, in order that you may know their real value.

An Appeal to Arms. Patrick Henry.

This speech was delivered in the Virginia Convention of March, 1775, in support of the resolution: That the colony be immediately put in a state of defence. The speaker divides the hearers whom he wishes to persuade into two classes, — the hopeful and the timid. He addresses the former class first. He desires to win them. How does he do it? Note that his arguments are presented in the form of questions which appeal to his hearers' knowledge of the facts. He compels them to draw his conclusions and that, too, without any loss of their own self-esteem.

Observe the climax which he builds up in the passage beginning, "We have petitioned," and also the strength of his final appeal to these hopeful associates beginning, "If we wish to be free." This is a fine example of a periodic sentence.

Then he addresses the timid members, and repeats their one argument that the colonies are too weak to resist Great Britain. Again he questions; again his hearers must reply as he desires. His final appeal is to three feelings, which are among the strongest in the human breast,—confidence in God's care, the necessity which every honorable man feels, of standing by his friends who are in danger, and the desire for liberty. "Our brethren are already in the field" refers to a Committee of Safety appointed by the Massachusetts Assembly to muster the minute men and militia. The last paragraph is an excellent example of balanced sentences.

Rienzi's Address to the Romans. Mary R. Mitford.

This selection is taken from the Drama of Rienzi. It consists wholly of an appeal to the feelings. Observe the opening words as a rare example of strength of style. What makes it strong? What principle of persuasion is followed in the body of the address? "Struck — struck like a dog." What effect does it have to repeat the word *struck?* How would such a speech be likely to affect a Roman audience? What was Rienzi's object in appealing to the ancient glories of Rome?

Supposed Speech of John Adams. Daniel Webster.

A persuasive speech delivered long after the events to which it refers, and assumed to be spoken by a person other than the author, would naturally consist of arguments rather than exhortation. Put into simple form the question that Mr. Adams is supposed to be discussing. Select and arrange in order the arguments by which he sustains it. Note what principles of persuasion he applies.

Speech of Paul before Agrippa. Acts xxv., xxvi.

Chapter xxv. explains the circumstances under which the speech was delivered. It opens with a compliment to the king — what principle of persuasion is that? Observe how clearly the question at issue is stated. In what way does the narration of the circumstances of the vision become an argument? What effect did Paul's speech have upon Festus? Observe Paul's courteous reply to Festus and his instant appeal to the king. The effect of all this upon the king.

The First Oration of Cicero against Catiline. Delivered in the Roman Senate.

Observe that Cicero had but one object in the entire oration, and that was to drive Catiline from the city. To accomplish this, he used both denunciation and argument. Arrange the arguments in order — state them in their simplest form. Decide whether the final appeal to the senators was intended for them or for Catiline. What effect did this oration have upon Catiline?

LESSON LXXV. — STRUCTURE OF PERSUASIVE DISCOURSE.

Although most of the persuasion used by all persons is absolutely without form, yet in any formal discourse a certain arrangement of parts is desirable, and the simplest of these is the division into Introduction, Body, Conclusion.

Introduction. — The introduction must not only introduce the subject to be discussed, it must also introduce the speaker to his hearers, and it should do both in a pleasing manner.

When the nature of the subject will admit of it, a pleasant anecdote, if appropriate in time and place, or a well-turned compliment, will do much to establish pleasant relations.

Finally, the question at issue should be stated, defined if necessary, and the position of the other side clearly and honestly put. This should be done with courtesy, as nothing is gained by unprovoked rudeness. It should be done with perfect honesty, as nothing harms a speaker more than unfairness. Dishonesty may win once or twice, but in the long run it does harm. Honesty is the best policy here as in other relations of life.

Body of the Discourse. — This is the place for your real arguments. It is well to answer your opponent's objections at first, although sometimes that is not done until after your own arguments are presented. Emphasize your arguments by anecdote, illustration, and figures of rhetoric. Take care to put what you have to say *clearly* and *strongly*. Do not disregard the rules for those qualities of style.

Appeals to the feelings may go hand in hand with appeals to the reason, but the more formal way is to leave exhortation until the speaker reaches the conclusion.

Conclusion. — This should contain a brief, strong summary of what you think you have disproved and what you think you have proved. Here is the place for a final appeal to the feelings of your audience. Make as strong, graceful, and fitting conclusion as is in your power.

LESSON LXXVI. — LIST OF SUBJECTS FOR PERSUASIVE DISCOURSE.

Prohibition.

Assume to be speaking before a state legislature — take the side upon which are your convictions, and make the best persuasive speech that you can. State all the arguments in its favor — state all the arguments opposed. The affirmative has greater resources for exhortation than the negative. Do not assume that your opponent is wanting in moral character because he does not agree with you. That is a common mistake with speakers in favor of prohibition.

Capital Punishment.

Object of punishment twofold — reform of evil-doer and protection of society. Capital punishment protects society only. The historical argument may be met by the fact that all punishments are now lighter than formerly. Juries may be unwilling to find a prisoner guilty if capital punishment is to be inflicted. On the other hand, it may be urged that capital punishment is the only kind that will deter the most daring villains. Evil results of public executions. Results in various states which have abolished the death penalty. Assume that you are speaking before a public meeting.

Immigration.

Should immigration into the United States be restricted? Character of immigrants — value to the country of their labor — Chinese immigration — advantages of further immigration — disadvantages. If restricted, in what way?

Pavements: stone, wood, asphalt.

Many towns and cities are in continual turmoil over the kind of pavement that shall be used on the streets. Assume that you are speaking before a committee having the matter in charge, and urge the adoption of the kind you prefer.

Light for Cities and Towns: gas or electric.

Urge the adoption of the kind you prefer, giving your reasons. Consider the character of the light, the expense, etc.

The Value of the Study of Latin.

Try to persuade some boy or girl, who does not wish to study Latin, of its desirability. Give the different arguments in its favor. Then appeal to the desire for self-improvement — desire to equal one's companions, etc.

The Value of the Study of Science.

Try to persuade a board of education to make provision for the establishment of a physical or chemical laboratory in its high school. Such an argument should have introduction, body, conclusion. You must aim to prove that the benefits to be secured by the laboratory offset the additional expense.

Manual Training: Shall it be introduced into city schools?

Address a body of citizens and tax-payers.

Compulsory Education: Is it desirable or necessary?

Napoleon Bonaparte: Was his career a benefit or an injury to Europe?

The Execution of Mary Stuart: Was it justified?

The Presidential Term of Office: Should it be lengthened?

Protection *vs.* Free Trade.

Argument for Protection: Define protection. Theory of protection. Needs of infant industries. Tariff protects the workingman. Produces diversity of industries. Makes a country independent.

Argument against Protection: Can be no international trade unless foreign goods are imported. Capital forced out of one industry would find place in another. Not tariff keeps wages high, but the resources of the country. Workingmen are not protected unless the immigration of workingmen is prohibited.

NOTE. — Every community has local questions which will be more interesting to its pupils than anything suggested here. When these questions are not personal, they make the very best kind for discussion. It is useless to write upon a subject in which one has no interest, for in persuasion interest is essential to success.

SUGGESTIONS TO THE WRITER.

It is well sometimes to put the conclusion of a single argument in the form of a question as Antony does when he asks, "Did this in Cæsar seem ambitious?" To succeed in argument one must have *the facts*. Choice words, correct language, fine style, are all very well, but avail little unless the facts are at hand.

Never forget the value of an anecdote or a comparison to give point to an argument.

A speaker should always keep his temper. To lose self-control gives one's opponents great advantage.

CHAPTER XX.

PUBLIC SPEAKING.

The demands of modern life and society frequently compel persons to speak in public who are really unwilling to do so. It may be to further a social reform; it may be to promote some measure in which the interests of an entire community are involved; it may be to defend the innocent; the causes are manifold which combine to push unwilling men and women to their feet and force them out of the fulness of their hearts and for the sake of their cause to speak. Since this is the case, the statement of a few of the principles which govern all public addresses is not out of place, and practise in such speaking should be given to advanced pupils.

LESSON LXXVII. — PRINCIPLES GOVERNING PUBLIC SPEAKING.

A speaker should strive to *stand still.* All nervous movements of hands or feet should be controlled. Nothing shows embarrassment like aimless motion.

Never rise to speak unless you are certain you have voice enough to carry what you wish to say to every one among your hearers. In ordinary auditoriums this requires neither a very loud voice nor a very strong one; but it does require good quality of tone with

clear and slow enunciation. It is quite as inappropriate to speak low when one should speak loud, as to speak loud when one should speak low.

Unless you have something clearly in mind, do not attempt to say anything. Nothing tries the temper and patience of an audience more than to attempt to follow a speaker who does not clearly know what he wishes to say. When you have made your point clearly, stop. Many a speaker spoils the effect of his words by talking too long.

It is best even for an extempore speaker to have in mind an orderly succession of topics, and here and there entire sentences in memory, in order that he may not wander from his subject, weary his hearers, and so defeat his own aims.

In an address which has been committed to memory, or even in one which is read, the speaker should always leave a few places where extempore and unpremeditated remarks may be made. Such remarks will often hold or regain the flagging attention of his audience.

No public speaking is successful unless it has held the attention of the hearers. Whatever other excellences it may have had, failing of this, it has failed of all.

The best sentences for public speeches are short sentences mingled with a few long ones. Relative clauses should clearly show to what they refer. Statements put interrogatively are effective. Everything should be sacrificed to clearness of style. First of all, the audience must understand what is meant.

Anecdotes, figures of rhetoric, apt quotations, are all valuable in an address to give point to the thought, to make a statement clear. But a speaker should avoid

filling his address with stories simply to amuse his hearers, for he soon becomes noted for his stories, and not for his ideas.

A speaker should never rise to an impassioned style unless he can take his audience with him. Nothing makes a speaker more ridiculous than to be expressing strong emotion which his hearers do not share.

Every quality of style, all the resources of memory, all the acquired knowledge of the individual, all the experiences of life, are not too much to equip a person for a successful public speaker. A truly fine oration taxes every resource of the human mind. An orator passes from narration to description, from anecdote to argument, makes a point by an allusion, fixes his thought in the minds of his hearers by a metaphor, recalls attention by a picturesque description, wins the good-will of his audience by a compliment. He never allows himself to become dull, yet he should be profound; should entertain, but not simply amuse; should instruct, but should never become pedantic or dogmatic. A finished oration is the very flower of literature.

LESSON LXXVIII.—STUDY OF SELECTIONS FROM FAMOUS ORATIONS.

The number of great orators in any age or any country has not been large. A few well-known names have come down to us from antiquity, as Demosthenes, Æschines, and Cicero.

In modern times we have Burke and Pitt in England; Patrick Henry, John Quincy Adams, and Daniel Webster in America.

Below the greatest are many names. Such in this country are Thomas Corwin, Henry Clay, John C. Calhoun, Henry Ward Beecher, Edward Everett, and Charles Sumner.

EXERCISE I. — SELECTIONS FROM WEBSTER'S ORATIONS.

The following is the introduction to Webster's famous speech at the trial of John F. Knapp, who was indicted for murder at Salem, Mass., in 1830. Mr. Webster appeared to assist the prosecution. He is addressing the jury. Observe the calm, simple statement of the case. Notice that he finds it quite within his province to compliment both judge and jury.

I very much regret, gentlemen, that it should have been thought necessary to suggest to you that I am brought here to "hurry you against the law and beyond the evidence." I hope I have too much regard for justice, and too much respect for my own character, to attempt either, and were I to make such an attempt, I am sure that in this court nothing can be carried against the law, and that gentlemen intelligent and just as you are, are not by any power to be hurried beyond the evidence.

Though I could well have wished to shun this occasion, I have not felt at liberty to withhold my professional assistance, when it is supposed that I might be in some degree useful, in investigating and discovering the truth respecting this most extraordinary murder.

The following is the conclusion of a speech delivered by Mr. Webster in Washington, at the dinner given upon the hundredth anniversary of the birthday of George Washington. It is always affecting to every one to think of what will happen a hundred years from now, when one's self and all whom one knows will be dead; and Mr. Webster with great tact touched that chord to give pathos and feeling to his closing words. The last sentence is a

long one, but it is clear, easily understood, and when slowly spoken, as he spoke it, must have been most impressive.

A hundred years hence other disciples of Washington will celebrate his birth with no less of sincere admiration than we now commemorate it. When they shall meet as we now meet, to do themselves and him that honor, so surely as they shall see the blue summits of his native mountains rise in the horizon, so surely as they shall behold the river on whose banks he lived, and on whose banks he rests, still flowing on toward the sea, so surely may they see as we now see, the flag of the Union floating on the top of the capitol; and then, as now, may the sun in his course visit no land more free, more happy, more lovely than this, our own country. Gentlemen, I propose —

The Memory of George Washington.

EXERCISE II. — SELECTION FROM BURKE'S ORATION.

The following selection was spoken by Edmund Burke in the British Parliament, at the time of the Revolutionary War. He opposed the coercive policy of George III., being in favor of conciliation. He is considered one of the greatest of English orators. He uses both long and short sentences, but none difficult to understand. Observe that all his ideas go in pairs as it were, sometimes in more than two forms, but usually in two: Ex. light as air — strong as iron — cling, grapple — cement is gone, cohesion is loosened — decay, dissolution, etc., etc. Burke inclines to the balanced style of sentence; he also uses moderately both simile and metaphor. Rhetorical figures always strengthen an oration if not used to excess.

My hold of the Colonies is in the close affection which grows from common names, from kindred blood, from similar privileges, and equal protection. These

are ties which, though light as air, are as strong as links of iron. Let the Colonies always keep the idea of their civil rights associated with your government; they will cling and grapple to you, and no force under heaven will be strong enough to tear them from their allegiance. But let it be once understood that your government may be one thing and their privileges another, that these two things may exist without any mutual relation, the cement is gone, the cohesion is loosened, and everything hastens to decay and dissolution. As long as you have the wisdom to keep the sovereign authority of this country as the sanctuary of liberty, the sacred temple consecrated to our common faith, wherever the chosen race and sons of England worship freedom, they will turn their faces toward you. The more they multiply, the more friends you will have; the more ardently they love liberty, the more perfect will be their obedience. Slavery they can have anywhere. It is a weed that grows in every soil. But until you become lost to all feeling of your true interest and your natural dignity, freedom they can have from none but you.

EXERCISE III. — LANDING OF THE PILGRIMS, BY CHARLES SUMNER.

Charles Sumner was a classical student and a great reader of history. He saw the present continually on the background of the past. This characteristic of his mind shows itself in this oration. Observe the simple statement of subject, then the illustrations of migrations from history — comparison of our Pilgrims with the illustrious of the earth of their time — finally the peroration.

The landing of the Fathers on Plymouth Rock on the 21st of December, 1620, marks the beginning of a

new order of ages by which the whole human family will be elevated. Then and there was the great beginning.

Throughout all time, from the dawn of history, men have swarmed to found new homes in distant lands. The Tyrians, skirting Northern Africa, built Carthage. The Carthaginians dotted Spain, and even the distant coasts of Britain with colonies. The Greeks gemmed Italy and Sicily with art-loving settlements. Rome carried her multitudinous colonies with her conquering eagles. Saxons, Danes, and Normans violently mingled with the original Britons; and in more modern times, Venice, Genoa, Portugal, Spain, France, and England, all sent forth emigrants to people foreign shores. But in all these expeditions, trade or war was the impelling motive. Too often commerce and conquest moved hand in hand, and the colony was reddened with blood.

On the day of this historic landing, the sun for the first time in his course looked down upon a different scene, begun and continued under different inspiration. Our Pilgrims were few and poor. And yet this small body of people, so obscure and outcast in condition, so slender in number and in means, so entirely unknown to the proud and great, so absolutely without name in contemporary records, are now illustrious beyond the lot of men. The Mayflower is immortal beyond the Grecian Argo, or the stately ship of any victorious admiral.

Confront the Pilgrims with those great in rank and power, when the Mayflower, with her company, started forth on its adventurous voyage — the crowned sovereigns of Europe, whose names were mentioned with awe, and whose countenances are handed down by art,

so that at this day they are as visible as if they walked these streets. Now, mark the contrast. There was no artist for our forefathers, nor are their countenances now known to men, but far above that of any powerful contemporaries is their memory saved.

Pope, emperor, king, sultan, grand-duke! what are they all by the side of the honorable company that landed on Plymouth Rock? Theirs, indeed, were the ensigns of the world of power; but our Pilgrims had in themselves that inborn virtue which was more than all else beside, and their landing was an epoch — an epoch not only never to be forgotten, but to grow in grandeur as the world appreciates the elements of the true greatness of mankind.

LESSON LXXIX. — LIST OF SUBJECTS FOR ORATIONS.

American Literature.

Quote from Sidney Smith, "Who reads an American book?" Theological character of early American writings — why? American historians — poets — essayists — novelists — humorists. Does American literature differ from English? Should it be expected to differ?

The Stars and Stripes.

This may be the subject of a patriotic oration.

The Future of Africa.

Africa, the last continent to be conquered by civilization. African explorers — Livingston, Galton and Andersson, Dr. Barth, Lieutenant Burton, last and greatest, Henry M. Stanley. Topographical characteristics of the continent. Various native tribes. Adaptability of native tribes to civilization. Claims of Portuguese,

French, Germans, and English. Congo Free State. Africa, the last home of slavery. The promise of the future.

The Wonders of Electricity.

Read *A Century of Electricity,* by Thomas W. Mendenhall.

The Year 2000 A.D.

Picture the advance in scientific thought — modes of life — political and economic conditions.

Parents, Obey Your Children.

A humorous oration which shall set forth the inconsistencies of modern life.

Our Transatlantic Cousins.

Treat this from the social and literary side. Compare English and Americans in speech, habits, thought, manners, dress, etc.

"American accent" — how does it differ from English? Americanisms in speech — what are they? Anglo-maniacs? What is meant by the term? What do we mean by the expression "in plain English"?

The Laying of the Atlantic Cable.

Read *History of the Telegraph,* by Cyrus W. Field.

The Flags of all Nations.

What a flag is — what it means — various colors — various symbols. The American flag.

NOTE. — These are but few of the many subjects available. In point of fact, orations are usually produced for some especial occasion and this occasion gives the subject. Subjects very appropriate to-day may be very stale next year. This makes a selection of permanent subjects for public speaking unusually difficult. Above all things, the subject for an oration must be fresh, interesting, and thoroughly in touch with the feelings of the hearers, else it is a failure.

ADDENDA.

The following Rules for the Use of Capitals and Marks of Punctuation, together with the Abbreviations most commonly used, are placed here for convenient reference.

RULES FOR THE USE OF CAPITAL LETTERS.

The first word of every sentence should begin with a capital letter.

A sentence preceded by an introductory word or clause such as Resolved, Be it enacted, etc., begins with a capital notwithstanding the introductory word.

The first word of a direct quotation, of an important statement, and of a direct question, should begin with a capital.

The principle underlying this rule is that the subject-matter of a subordinate clause may be important enough to overrule its position and cause it to be treated as an independent sentence.

Ex. When thou saidst, Seek ye my face; my heart said unto thee, Thy face, Lord, will I seek. — *Bible.*
One truth is clear: Whatever is, is right. — *Pope.*
Ask yourselves this question: Are you doing right?

The first word of every line of poetry should begin with a capital.

Proper nouns should begin with capital letters.

The words *street, road, lake, river, mountain,* etc., should begin with capitals when used in connection with proper names.

Ex. Crawford Road, Prospect Street, Lake Erie, Cuyahoga River, Little Mountain.

North, *South*, *East*, and *West* should begin with capitals when they mean sections of the country and not points of the compass.

Ex. Chicago, the largest city of the West, is south of Lake Michigan.

The names of the days of the week and of the months of the year are considered proper nouns. Usage with regard to the names of the seasons is variable.

Words of family relations, such as *father*, *aunt*, *cousin*, are considered proper nouns when they are used with the name of a person, or without a possessive pronoun.

Ex. I had a letter from Father to-day, and one from Cousin Mary yesterday.
When did you hear from your mother?

Common nouns become proper when they denote something of special importance. Great latitude of usage is now allowed in this respect.

Ex. Every Poet, be his outward lot what it may, finds himself born in the midst of Prose. — *Carlyle*.

Names of objects personified become proper nouns.

Ex. The wary, gray strategist Time,
With the armies of Life, lay encamped, — Grief and Crime,
Love and Faith, — in the darkness unheeded.

Owen Meredith.

Words derived from proper names should begin with capital letters.

Ex. American, Danish, Bostonian, Roman.

When such words by long usage have lost their association with the nouns from which they are derived, they do not begin with capitals.

Ex. China-ware.

All names of God, all words that may be regarded as titles of the Deity, should begin with capitals.

Ex. Thou Great First Cause, least understood,
  Who all my sense confined
To know but this, that Thou art good,
  And that myself am blind. — *Pope.*

The usage with regard to pronouns referring to the Deity is variable. The rule usually given is that they should begin with a capital when necessary to make clear their antecedent, otherwise not.

Ex. O Lord and Master of us all!
  Whate'er our name or sign,
We own thy sway, we hear thy call,
  We test our lives by thine. — *Whittier.*

Titles of honor or office used alone or accompanied by nouns should begin with capital letters.

Ex. The royal barge, manned with Queen Elizabeth's watermen, lay at the great stairs. — *Scott.*

However, when the title is used informally, the capital is omitted.

Ex. "I pray you, my dear Walter, let us take the boat and return." "Not till I see the queen come forth," returned the youth, composedly. — *Scott.*

All words in the written titles of books, essays, etc., should begin with capitals except articles, prepositions, and conjunctions. The first word, of course, has a capital, whatever it may be.

There are two ways of printing titles of books and essays. The entire title may be put into capitals, which is the usual form of book titles. The titles of essays on the title page of magazines and the titles of books in Publishers' advertisements are frequently printed as they would be written.

Ex. The title page of the *North American Review* and the inner page of *Harper's Magazine.*

The words *I* and *O* should always be capitals.

RULES FOR THE MARKS OF PUNCTUATION.

THE COMMA.

Words or phrases in the same construction, forming a series, are separated from each other by commas.

Ex. Scrooge was his sole executor, his sole administrator, his sole assign, his sole residuary legatee, his sole friend, and sole mourner. — *Dickens.*

The use of the comma with a conjunction in the series requires attention. The best usage seems to be the following: —

If all the terms of the series are connected by conjunctions, no commas are required.

If only the last two words are connected by a conjunction, a comma separates each term of the series just as if there were no conjunction.

Sometimes adjectives apparently form a series when really they do not.

Ex. The kind old man. Observe that *old* limits *man* and *kind* limits the phrase *old man;* consequently the words are not in the same construction, and no comma is required.

Co-ordinate clauses if simple in construction will often form a series and should be separated by commas.

A word or phrase in apposition should be separated from the rest of the sentence by commas.

Ex. Alcyone, the brightest star of the Pleiades, is the centre of gravity of our vast solar system.

If one of the terms in apposition is a general title, the comma should be omitted.

Ex. Thompson the poet was indolent.

A title or degree, following the name of a person, should be separated from the name by a comma.

Ex. James G. Blaine, Secretary of State.

Words and phrases in the absolute case by direct address should be separated from the rest of the sentence by commas.

Ex. Cold is thy brow, my son, and I am chill. — *Willis.*

Frequently as a mark of strong emotion the exclamation point is used in place of the comma.

Ex. And the king was much moved, and went up to the chamber over the gate and wept; and as he went, thus he said, O my son Absalom, my son, my son Absalom! would God I had died for thee, O Absalom, my son, my son! — *Bible.*

When the absolute case occurs with the participle, the entire phrase should be separated from the rest of the sentence.

Ex. The appointed day having come, the Declaration was taken up and debated article by article. — *Headley.*

Words or phrases in pairs, and words or phrases contrasted, should be separated from each other by commas.

Ex. Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote. — *Webster.*

We live in deeds, not years; in thoughts, not breaths;
In feelings, not in figures on a dial. — *Bailey.*

Any word, phrase, or clause which is introduced into the body of a sentence is set off from the rest by commas.

Ex. There was, as usual, a crowd of folk about the door, but none that Rip recollected.

"My very dog," sighed poor Rip, "has forgotten me."
Irving.

If the interrupting matter is placed at the beginning of the main sentence, it is followed by a comma.

Ex. In fact, he declared it was of no use to work on his farm.
Irving.

Adjective and adverbial phrases and clauses are separated from the rest of the sentence by commas when their connection is not close.

NOTE. — As a matter of fact, the punctuation of such phrases and clauses must be learned by observation. Usage is very variable regarding them, for the reason that a connection which seems close to one writer does not seem so to another.

THE SEMICOLON AND THE COLON.

The members of a compound or complex sentence when not closely connected in sense are separated by semicolons.

Ex. As we proceeded, the timid approach of twilight became more perceptible; the intense blue of the sky began to soften; the smaller stars, like little children, went first to rest; the sister beams of the Pleiades soon melted together; but the bright constellations of the west and north remained unchanged. — *Everett.*

Frequently the mere fact that commas have been already used in the clauses, compels the use of semicolons which would not otherwise be required.

A clause added to a sentence already complete is usually separated by a semicolon, sometimes by a colon.

Ex. Apply yourself to study; for it will redound to your credit.

When a general term is followed by an enumeration of particulars, they are set off by, —

A semicolon when the particulars are merely mentioned;

A colon when the particulars are formally introduced and explained.

A direct quotation is set off by, —

A colon, when long and formal;

A semicolon, when long but informal;
A comma, when short and informal.

Ex. Then said Mr. Greatheart: "We need not be so afraid of this valley, for there is nothing to hurt us, unless we procure it ourselves." — *Bunyan.*

"Oh! that flagon — that wicked flagon!" thought Rip; "what excuse shall I make to Dame Van Winkle." *Irving.*

"I wonder," said Mr. Lorry, "that he keeps that reminder of his sufferings about him!" — *Dickens.*

Much laxity of usage prevails with regard to this rule.

THE PERIOD.

Declarative and imperative sentences, when not connected in construction with what follows, are closed by periods.

When a number of such sentences are closely connected in meaning, they are joined into a compound or complex sentence, and are punctuated according to the rules already given.

A period should be placed after every abbreviation.

The period thus used is part of the abbreviation, and, except at the end of the sentence, the point required by the construction should be used after it.

Such expressions as 3d, 18th, 8mo, are not abbreviations and do not require a period after them.

A period should always be placed after the Roman numerals.

THE INTERROGATION POINT.

The interrogation point is used for marking all questions. When the question consists of several parts, or when several questions are contained in one sentence, there is some difficulty in deciding whether there shall be one or more interrogation points. The principle

is that if one answer is sufficient for all, one point is enough; if different answers are required, a point should be placed after each question.

THE EXCLAMATION POINT.

The exclamation point is placed at the end of every sentence, clause, phrase, or word intended to convey strong emotion.

THE DASH.

The dash is used to mark a sudden change in either the sense or construction of a sentence.

Ex. The breast of the Williamsburg dam has burst!
The basin that nourished their happy homes
Has changed to a demon — It comes, it comes. — *O'Reilly.*

The dash is used to introduce an amplification or explanation.

When thus used it is usually preceded by comma, semicolon, or colon.

Two dashes are now often employed instead of parentheses to set off expressions, independent in meaning, which are introduced into the body of the sentence.

Ex. Is it a horse —
Hark to the sound of his hoofs, they say —
That gallops so wildly Williamsburg way? — *O'Reilly.*

QUOTATION MARKS.

Every direct quotation should be enclosed in quotation marks.

A quotation which is included within another should be enclosed by single quotation marks.

COMMON ABBREVIATIONS.

A.B. *Artium Baccalaureus.* Bachelor of Arts.

A.D. *Anno Domini.* In the Year of Our Lord.

Ad. Lib. *Ad libitum.* At pleasure.

Æt. *Ætatis.* Of age; aged.

Ala. Alabama.

A.M. *Artium Magister.* Master of Arts. —— *Ante Meridiem.* Before noon.

Ariz. Arizona.

Ark. Arkansas.

A.U.C. *Anno Urbis Conditæ.* In the Year from the Building of the City (Rome).

B.A. Bachelor of Arts.

B.C. Before Christ.

Cal. California.

Capt. Captain.

Cent. A hundred.

Co. Company; County.

C.O.D. Collect on delivery.

Col. Colonel; Colorado.

Conn. or **Ct.** Connecticut.

Cor. Sec. Corresponding Secretary.

Cwt. Hundredweight.

D.C. District of Columbia.

D.D. *Divinitatis Doctor.* Doctor of Divinity.

Del. Delaware.

Do. *Ditto.* The same.

Dr. Doctor.

E.E. Errors excepted.

E.G. or **e.g.** *Exempli Gratia.* For example.

Esq. Esquire.

Etc. *Et cœtera.* And others.

Fla. Florida.

Ga. Georgia.

Gen. General.

Gov. Governor.

H.M. His *or* Her Majesty.

H.M.S. His *or* Her Majesty's Ship *or* Service.

Hon. Honorable.

H.R.H. His *or* Her Royal Highness.

Ia. Iowa.

Ibid. *Ibidem.* In the same place.

I.e. or **i.e.** *Id est.* That is.

Id. *Idem.* The same.

I.H.S. *Iesus Hominum Salvator.* Jesus the Saviour of Men.

Ill. Illinois.

Ind. Indiana.

Incog. *Incognito.* Unknown.

Ind. Ter. Indian Territory.

I.N.R.I. *Iesus Nazarenus Rex Iudœorum.* Jesus of Nazareth, King of the Jews.

Io. Iowa.

I.O.O.F. Independent Order of Odd Fellows.

Kas. or **Kan.** Kansas.

Ky. Kentucky.

La. or **Lou.** Louisiana.

LL.D. *Legum Doctor.* Doctor of Laws.

M. *Meridien.* Mid-day.
M.A. Master of Arts.
Mass. Massachusetts.
Maj. Major.
M.D. *Medicinæ Doctor.* Doctor of Medicine.
Md. Maryland.
Me. Maine.
Messrs. Gentlemen.
Mich. Michigan.
Miss. Mississippi.
Mlle. Mademoiselle.
Mo. Missouri.
Mont. or **Mta.** Montana.
Mr. Mister.
Mrs. Mistress (pronounced Misses).
MS. or **Ms.** Manuscript.
MSS. or **Mss.** Manuscripts.
N.B. *Nota bene.* Mark well.
N.C. North Carolina.
N. Dak. North Dakota.
Neb. Nebraska.
Nev. Nevada.
N.H. New Hampshire.
N.J. New Jersey.
N. Mex. New Mexico.
N.Y. New York.
N.S. New Style (after 1752).
O. Ohio.
Ob. *Obiit.* He *or* she died.
Or. Oregon.
O.S. Old Style (previous to 1752).
Pa. or **Penn.** Pennsylvania.
Per cent or **per cent.** By the hundred.
Ph.D. *Philosophiæ Doctor.* Doctor of Philosophy.
P.O. Post Office.
pp. Pages.
P.P.C. *Pour prendre congé.* To take leave.
Prof. Professor.
Pro tem. *Pro tempore.* For the time being.
Prox. *Proximo.* Next *or* the next month.
Q.E.D. *Quod erat demonstrandum.* Which was to be demonstrated.
Rec. Sec. Recording Secretary.
Rev. Reverend.
R.I. Rhode Island.
R.S.V.P. or **R.s.v.p.** *Répondez, s'il vous plaît.* Answer, if you please.
S.C. South Carolina.
S. Dak. South Dakota.
Tenn. Tennessee.
Tex. Texas.
U.S.A. United States of America.
Va. Virginia.
Vt. Vermont.
Viz. or **viz.** *Videlicet.* Namely; to wit.
Wash. Washington.
Wis. Wisconsin.
W. Va. West Virginia.
Wyo. Wyoming.
X. Christ.
Xmas. Christmas.
Y.M.C.A. Young Men's Christian Association.

NOTE.—The abbreviations for the States are copied from the latest instructions issued by the Post Office Department. Alaska, Idaho, Utah, and Oklahoma have as yet no authorized abbreviations.

Hon. W. T. Harris, *Commissioner of Education, Washington, D.C.:* Permit me to thank you for the copy of the new book containing select essays of Macaulay, together with notes and interesting appendix, and to congratulate you on the good taste and the fine literary sense with which the work is edited. The introduction, although short, contains some of the best things to aid the teacher of literature.

W. C. Collar, *Head-Master of Latin School, Roxbury, Mass.:* I thank you for sending me "Select Essays of Macaulay." I am glad to have been tempted to read over once more these most delightful essays, and the novel mode of editing has interested me very much. The introduction is excellent in matter and in manner, and the notes are of the right sort. I hope nobody hereafter will have the hardihood to edit books of English literature, for use as school text-books, in the way that we have been accustomed to. I shall introduce the book at once into my school for reading in my first class.

E. H. Russell, *Principal of the State Normal School, Worcester, Mass.:* The introduction is excellent, and strikes a high note in the matter of reading English classics in the schools; the notes, if anything, surpass the introduction in dignity, reserve, and pedagogical sense. The whole thing is a model of intelligence and skill in book-making.

Leigh R. Hunt, *Principal of High School, Troy, N.Y.:* I agree with Mr. Thurber's views as set forth in the introduction. Possibly his sound philosophy will do as much good in its way as the essays that follow it.



